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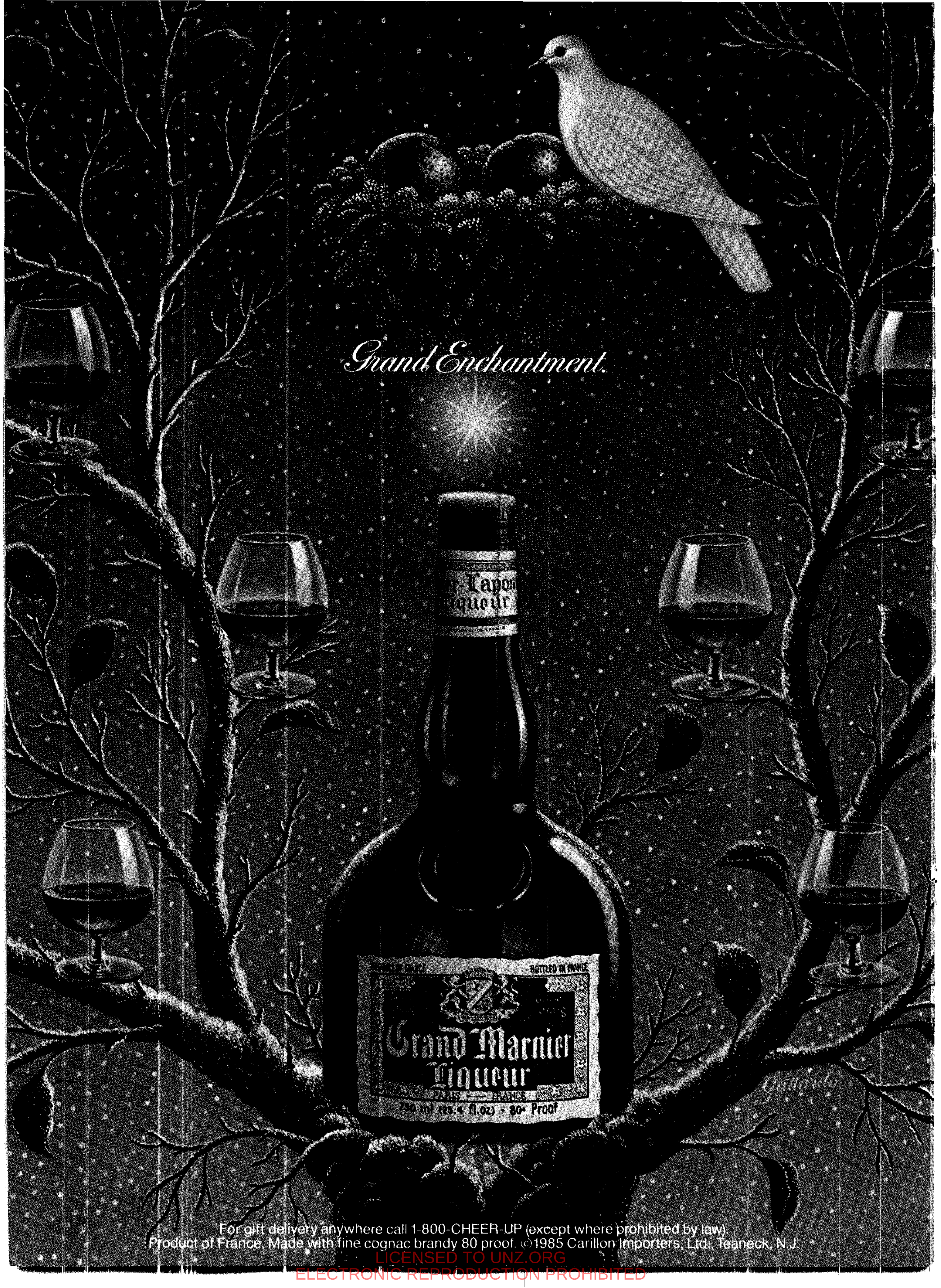
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CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Jan. 7–20: *The City and the Dogs.* #2—*Mona Lisa.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Jan. 7: *Five Easy Pieces; The Last Detail.* Jan. 8: *Open City; Bellissima.* Jan. 9–10: *Breathless* (1959); *Made in U.S.A.* Jan. 11: *The Tall Blond Man With One Black Shoe; The Mad Adventures of "Rabbi" Jacob.* Jan. 12: *Nosferatu the Vampyre* (1979); *The Cabinet of Dr. Caligari.* Jan. 13: *Double Indemnity; The Big Carnival.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru Jan. 8: *King Kong Lives.* Opening Jan. 9: *Assassination.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru Jan. 8: *Children of a Lesser God.* #2—*My Beautiful Laundrette.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Morning After.* #2—*Blue Velvet.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *True Stories.*

7. **MOVIELAND 8TH STREET—8th St. E. of University Pl.** 477-6600. #1—*Brighton Beach Memoirs.* #2—*The Mission.* #3—*No Mercy.*

8. **THEATRE 80—St. Mark's Pl. W. of First Ave.** 254-7400. Jan. 7: *The Mystery of Edwin Drood; The List of Adrian Messenger.* Jan. 8: Sherlock Holmes: *The Secret Woman; The Woman in Green.* Jan. 9–10: *Mr. Arkadin; The Stranger.* Jan. 11: *Charlie Chan at the Olympics; Charlie Chan at the Circus.* Jan. 12: *Vampyr; Day of Wrath.* Jan. 13: *The Night of the Hunter; Home From the Hill.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Jan. 7–8: *The Exterminating Angel; Leonor.* Jan. 9–10: *The Godfather; The Godfather, Part II.* Jan. 11–13: *Juliet of the Spirits; Amarcord.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Crimes of the Heart.* #2—*The Mosquito Coast.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*A Room With a View.* #2—*Down by Law.* #3—*Peggy Sue Got Married.* #4—*She's Gotta Have It.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Wisdom.* #2—*Lady and the Tramp.* #3—*Heartbreak Ridge.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Little Shop of Horrors.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *The Morning After.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Crimes of the Heart.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Three Amigos.* #2—*Star Trek IV: The Voyage Home.* #3—*The Golden Child.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*The Mosquito Coast.* #2—*The Morning After.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Platoon.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Star Trek IV: The Voyage Home.* #2—*The Golden Child.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Little Shop of Horrors.* #2—*Crimes of the Heart.* #3—*An American Tail.* #4—*Blue Velvet.* #5—*She's Gotta Have It.* #6—*King Kong Lives.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *The Color of Money.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *"Crocodile" Dundee.* **EMBASSY 3, 4—***Native Son.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*No Mercy.* #2—*Heartbreak Ridge.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Lady and the Tramp.*

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Three Amigos.* #2—Thru Jan. 8: *The Boy Who Could Fly.* Opening Jan. 9: *Assassination.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *Lady and the Tramp.*

42. **ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. *Wisdom.*

43. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *The Color of Money.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Mosquito Coast.*

46. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

47. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Children of a Lesser God.*

48. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Morning After.*

49. PLAZA—58th St. E. of Madison Ave. 355-3320. *The Mission.*

50. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Decline of the American Empire.*

51. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *'Round Midnight.*

52. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Crimes of the Heart.* #2—Thru Jan. 8: *Heartbreak Ridge.* Opening Jan. 9: *Assassination.*

53. BARONET—Third Ave. at 59th St. 355-1663. *Wisdom.* **CORONET**—*Native Son.*

54. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Marlene.*

55. CINEMA I—Third Ave. at 60th St. 753-6022. *Miss Mary.* **CINEMA II**—753-0774. *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Three Amigos.* #2—832-2720. *No Mercy.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—*The Golden Child.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. Thru Jan. 8: *Rouge Baiser.* Opening Jan. 9: *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Brighton Beach Memoirs.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Three Amigos.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Morning After.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*The Golden Child.* #2—*Star Trek IV: The Voyage Home.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*No Mercy.* #2—Thru Jan. 8: *Heartbreak Ridge.* Opening Jan. 9: *Assassination.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brighton Beach Memoirs.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Mosquito Coast.* #2—*Thérèse.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*El Amor Brujo.* #2—*Ménage.*

83. REGENCY—B'way nr. 67th St. 724-3700. Jan. 6–7: *The 400 Blows; Stolen Kisses.* Jan. 8–10: *You'll Never Get Rich; Broadway Melody of 1940.* Jan. 11–12: *Sherlock, Jr.; Seven Chances; The Bond.* Jan. 13–14: *The Long, Hot Summer; Compulsion.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Morning After.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*No Mercy.* #2—*The Golden Child.* #3—*Three Amigos.* #4—*Little Shop of Horrors.* #5—*Star Trek IV: The Voyage Home.* #6—*Crimes of the Heart.*

86. THALIA—95th St. W. of B'way. 222-3370. Jan. 7: *The Return of Martin Guerre; Mon Oncle d'Amérique.* Jan. 8: *Blow-Up; Zabriskie Point.* Jan. 9–10: *Blade Runner; The Road Warrior.* Jan. 11: *Yojimbo; Dersu Uzala.* Jan. 12: *Repo Man; Cutter's Way.* Jan. 13: *Under the Volcano; Notes From Under the Volcano; Volcano.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*The Mission.* #2—*'Round Midnight.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Lady and the Tramp.* #2—*Down by Law; An American Tail.* #3—Thru Jan. 8: *King Kong Lives; The Color of Money.* Opening Jan. 9: *Assassination.* #4—*"Crocodile" Dundee.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—Thru Jan. 8: *Heartbreak Ridge.* Beg. Jan. 9: *Assassination.* #2—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *The Kindred.* #3—*The Golden Child.* #4—*Wisdom.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Wisdom.* #2—*No Mercy; King Kong Lives.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5000; Naturemax: 769-5200. Free with museum adm.: Journey Across 3 Continents: Images of Women of the Black Diaspora: Jan. 8 at 7: *The Road to Kukurantumi* (Ghana, 1985), dir. King Ampwa. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m. & 3:30, Mon.–Fri. at 1:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed. & Fri. at 4:30, Sat.–Sun. at 10:30 a.m. & 1:30; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30 & 4:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Jan. 7 at 7:30: *Brief Encounter* (1946), dir. David Lean, with Trevor Howard and Celia Johnson.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free. Jan. 6–7 at 1, 3:15, 6 & 8:45: *Le Doulos* (France, 1962), dir. Jean-Pierre Melville.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. The Endangered Documentary and Other Species. Jan. 9 at 7:30: *Machito: A Latin Jazz Legacy* by Carlos Ortiz, *The Central American Peace Concert* (video) by Jan Kees de Roy, and *Ligia Elena* by Francisco Lopez; Ortiz present.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Feb. 22: Return of Guerrilla Television: A TVTV Retrospective.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $4. Tokyo on Film. Jan. 9 at 6:30: Lecture; 7:30: *Eijanaika* (Japan, 1981), dir. Shohei Imamura. Jan. 12 at 6:30: Lecture; 7:30: *Muddy Water* (1953), dir. Tadashi Imai. Jan. 13 at 7:30: *The Family Game* (Japan, 1983), dir. Yoshimitsu Morita.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. $5. A Contemporary Lens on Jewish Experience. Jan. 11 at 4: *Kaddish* (1984) by Steve Brand; Brand present.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, thru Jan. 31, free: Tue.–Sat. at 1: Works by Ken Kobland/Wooster Group; at 2: *Gary Seven* by Peter Reich, and *O Panama* by Burt Barr and James Benning; 3:15: *The Eleventh Hour* from Britain's Channel Four; at 5: Tapes by request.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Feb. 10: Video: Recent Acquisitions. **Titus Theater 1:** Jan. 8 at 2:30 & 6: A History of Camera Movement: *The Grapes of Wrath* (1940), dir. John Ford, cinematography by Gregg Toland. Thru Feb. 17: British Film: Traditions—"Melodramatics." Jan. 8 at 2:30: *The Sleeping Tiger* (Great Britain, 1954), dir. "Victor Hanbury" (Joseph Losey); at 6: *The Intimate Stranger/Finger of Guilt* (Great Britain, 1956), dir. "Joseph Walton" (Joseph Losey). Jan. 10 at 2: *Blind Date* (Great Britain, 1959), dir. Joseph Losey; at 5: *The Criminal/The Concrete Jungle* (Great Britain, 1960), dir. Joseph Losey. Jan. 11 at 2: *The Damned/These Are the Damned* (Great Britain, 1962), dir. Joseph Losey; at 5: *Night of the Demon/Curse of the Demon* (Great Britain, 1957), dir. Jacques Tourneur, with Dana Andrews. Jan. 12 at 2:30: *Dracula/Horror of Dracula* (Great Britain, 1958), dir. Terence Fisher; at 6: *The Curse of Frankenstein* (Great Britain, 1957), dir. Terence Fisher. Jan. 13 at 2:30: *The Gorgon* (Great Britain, 1964), dir. Terence Fisher; at 6: *The Hound of the Baskervilles* (Great Britain, 1959), dir. Terence Fisher. **Titus Theater 2:** Jan. 8 at 3 & 6:30: What's Happening?: *Let Ye Inherit (In Memory of 425,000)* (1985), dir. Imre Gyongyossy, Barna Kabay, and Katalin Petenyi. Jan. 9–Feb. 1: French Films, 1955–1965. Jan. 9 at 3: *Bob le Flambeur* (France, 1955), dir. Jean-Pierre Melville; 6:30: *Bay of Angels* (France, 1963), dir. Jacques Demy. Jan. 10 at 2:30: *Pickpocket* (France, 1959), dir. Robert Bresson; 5:30: (See Jan. 9 at 3). Jan. 11 at 2:30: (See Jan. 9 at 6:30); 5:30: To be announced. Jan. 12: 6:30: Cineprobe: *Born to Film* (1983) and *Willy* (1985), both dir. Danny Lyon; Lyon present. Jan. 13 at 6:30: *The Fire Within* (France, 1963), dir. Louis Malle.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. Jan. 5–8 at 8, Jan. 9 at 8 & 10, Jan. 11 at 11:30 a.m. (spec. adm. brunch): *Men . . .* (West Germany, 1985), dir. Doris Dörrie. Jan. 10 at 8, Jan. 11 at 2:30 & 7, Jan. 12–13 at 7:30: *Molière* (France, 1978), dir. Ariane Mnouchkine.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 8 at noon: Religion in the U.S.: *The Mood of Zen* (1967), *Enough to Share: A Portrait of Koinonia Farm* (1982), dir. Gayla Jamison, *The Jolo Serpent Handlers* (1977), dir. Karen Kramer, and *Holyland, U.S.A.* (1976), dir. Lawrence Burke and Lawrence Engel. Jan. 13 at noon: *Au Hasard Balthazar* (France, 1966), dir. Robert Bresson; 2:30: *Woman of the Year* (1942), dir. George Stevens, with Katharine Hepburn and Spencer Tracy.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; senior citizens and students $4. Thru Jan. 15, Tue.–Sun. at 6: *Once Upon a Time in the West* (1969), dir. Sergio Leone, with Henry Fonda; at 9 (sep. adm.): *The Leopard* (Italy, 1963), dir. Luchino Visconti, with Burt Lancaster. Fri.–Sun. at 4:30: *Sudden Fear* (1952), dir. David Miller, with Joan Crawford. Public Service (free): Sat.–Sun. at 2: *The Flapper Story* (1985), dir. Lauren Lazin, *I Promise to Remember: Frankie Lymon and the Teenagers* (1985), dir. Steven Fischler and Joel Sucher, and *International Sweethearts of Rhythm* (1986), dir. Greta Schiller and Andrea Weiss.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718) 592-2405. Free with museum adm. Jan. 10 at 2: *Two Centuries of Black American Art* (1974), and *Head and Heart* (1977).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Jan. 11 at 1:30: Shorts by D. W. Griffith: *Behind the Scenes* (1908), *The Lily of the Tenements* (1910), *What Shall We Do With Our Old?* (1910), *Bobby the Coward* (1911), *For His Son* (1911), *Brutality* (1912), *The House of Darkness* (1913), and *Love in an Apartment Hotel* (1913); discussion. Thru Jan. 31: Tue.–Sat. 10 a.m.–5, Sun. 1–5: Paracinema Sculpture by Barry Gerson.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Jan. 16: The Black Woman Independent: Representing Race and Gender. Jan. 7 at noon: *Your Children Come Back to You* (1979), dir. Alile Sharon Larkin, and *A Mother Is a Mother* (1982), dir. Cynthia Ealey and Lyn Blum; 2:30: *A Minor Altercation* (1977), dir. Jackie Shearer, and *Suzanne, Suzanne* (1982), dir. Camille Billops. Jan. 8 at noon: *Illusions* (1982), dir. Julie Dash, and *Grey Area* (1982), dir. Monona Wali; discussion with Valerie Smith; 2:30: *Fannie's Film* (1981), dir. Fronza Woods, and *Gotta Make This Journey: Sweet Honey in the Rock* (1983), dir. Michelle Parkerson. Jan. 9 at noon: *Hair Piece: A Film for Nappyheaded People* (1982), dir. Ayoka Chenzira, and *A Different Image* (1982), dir. Alile Sharon Larkin; 2:30: *Four Women* (1978), dir. Julie Dash, and *I Be Done Been Was Is* (1984), dir. Debra Robinson. Jan. 10: Same as Jan. 7. Jan. 11 at 1: (See Jan. 9 at noon); 3:30: (See Jan. 9 at 2:30). Jan. 13 at 2: (See Jan. 8 at noon); 6:30: (Jan. 8 at 2:30).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $7. A Lens on Israel: Society Through Its Cinema. Jan. 11 at 7:30: *Again, Forever* (Israel, 1985), dir. Oded Kotler; Yael Dayan, guest speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Heartbreak Ridge.* #4—Thru Jan. 8: *King Kong Lives.* Beg. Jan. 9: *Assassination.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*Wisdom.* #4—*Star Trek IV.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Star Trek IV.* #2—*The Golden Child.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Three Amigos.* #2—*Heartbreak Ridge.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Lady and the Tramp.* #2—*Little*

BEAUTY FOCUS

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Shu Uemura's Beauty Boutique— now at Macy's.

Avant garde make-up artist Shu Uemura invites you to the grand opening of his revolutionary Beauty Boutique at Macy's Main Floor, Herald Square on January 26th. Meet Mr. Uemura himself and have one of his experts complete a new look for you . . . embodying the belief that make-up should not be used as a camouflage, rather an enhancement or more exactly a discovery. Come view his collection of make-up and skin care products, in its entirety. Here: Brush, $7. Eye Shadow, $9. Glow on, $10. Lip Rouge, $9. Make-up cake, $15.

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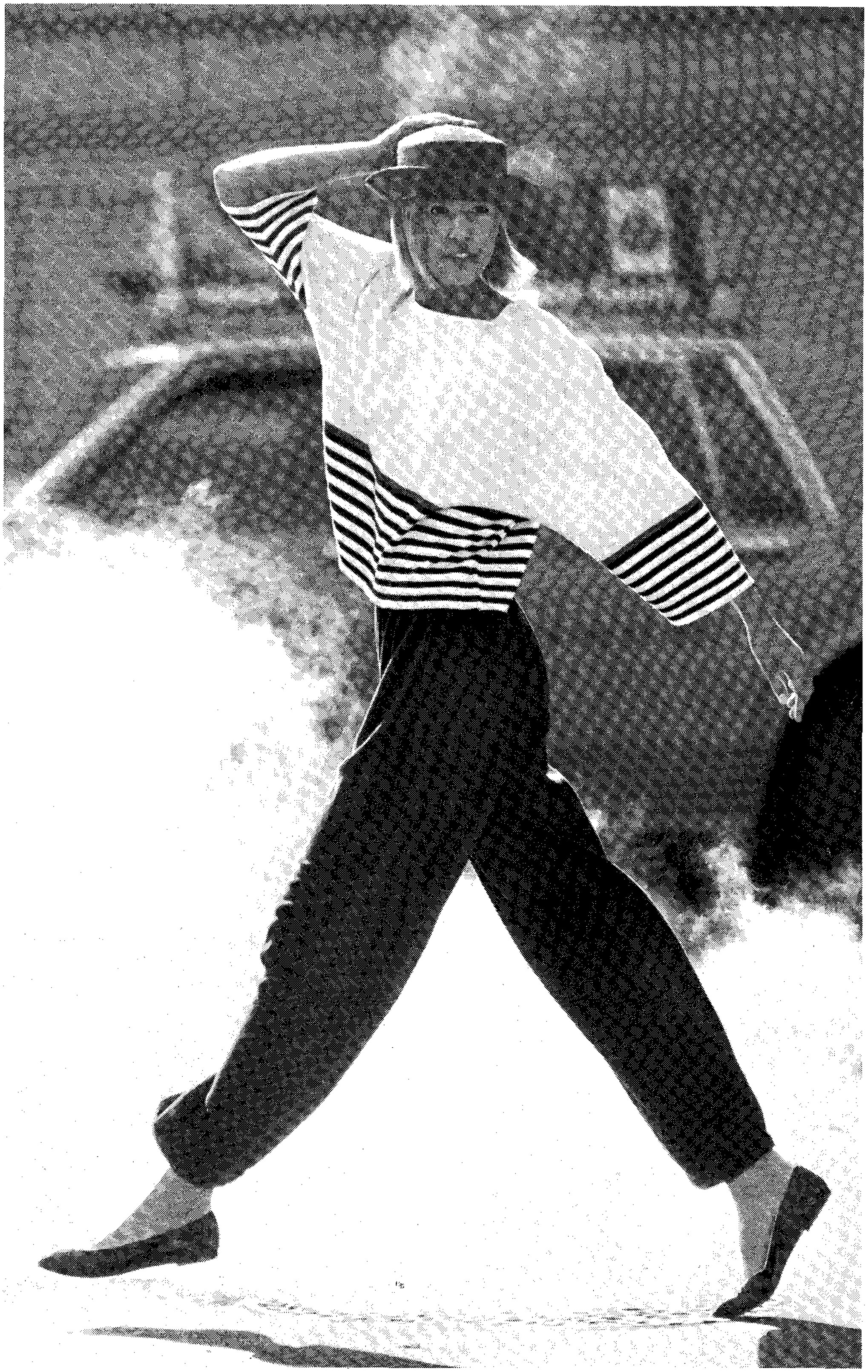

The cropped top in natural with black/red stripes, $80; palazzo pant in black, $88. Both in cotton knit, sizes S,M,L. Contemporary Sportswear Collections.

Shape's Newest Crop.

A cut above,
full view below.
This, the new proportion
of silhouette.
As shape—
lets loose.
Unclings!
Matching wits with
softer-savvy.
For a well-knit
conclusion at SFA.
Bern Conrad.

Saks Fifth Avenue

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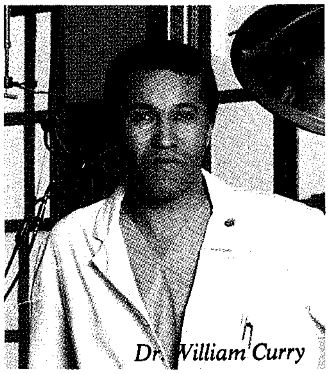
20 Blacks at the Top

BY ELLEN HOPKINS


Dr. William Curry

The black-professional class has existed since the late 1800s, but it has been largely unknown to the white world. Now, twenty years after the crest of the civil-rights movement, many black "firsts" have been achieved, but true integration remains a dream. Successful blacks, trying to balance their identity and their ambitions, must deal with assimilation, with questions about how to raise their children, and with subtler forms of racism. "Things are immeasurably easier for me than they were for my parents," says a banker. "Nobody's getting fire-hosed on Wall Street. But all the same . . . I keep thinking, *Now* comes the hard part."

32 A Walker in the City—Again

BY ALFRED KAZIN

After years of roaming the West and the Midwest, Alfred Kazin returned to the Upper West Side. The literary critic and author of *A Walker in the City,* a memoir published in 1951, discovered a city that makes "a perpetual three-ring circus of its foreignness." As he strolled, he found "bubble-gum Spanish," Korean fruit vendors with their wares all in a row, and old writer friends risen to new heights.

36 Dave's Kids

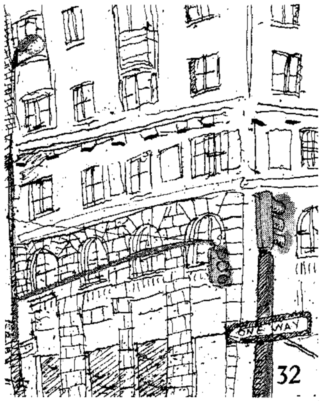
BY ERIC POOLEY

In a cluttered office on the fourteenth floor of the RCA Building, twelve sophisticated, well-educated men devote their lives to celebrating all that is stupid about America. They are the writers for *Late Night With David Letterman,* and led by head writer Steve O'Donnell, they are engaged in a constant search for the Dave-like. They come up with ideas like "Late Night on Ice," "The 360-Degree Rotation Program," and "Christmas With the Lettermans," and they are one of the reasons that almost 4 million people watch *Late Night* each night.

46 Fashion: Understatements

BY WENDY GOODMAN

When the season calls for body-conscious dressing, the unseen layer is as important as the outer one. Here, sensuous lingerie for every look.



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DEPARTMENTS

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By Bernice Kanner

Champagne and sparkling-wine makers are saying you don't need a special occasion to pop a cork.

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Gurney's *Sweet Sue* may have two Sues, but there's nothing sweet—or even funny—about it.

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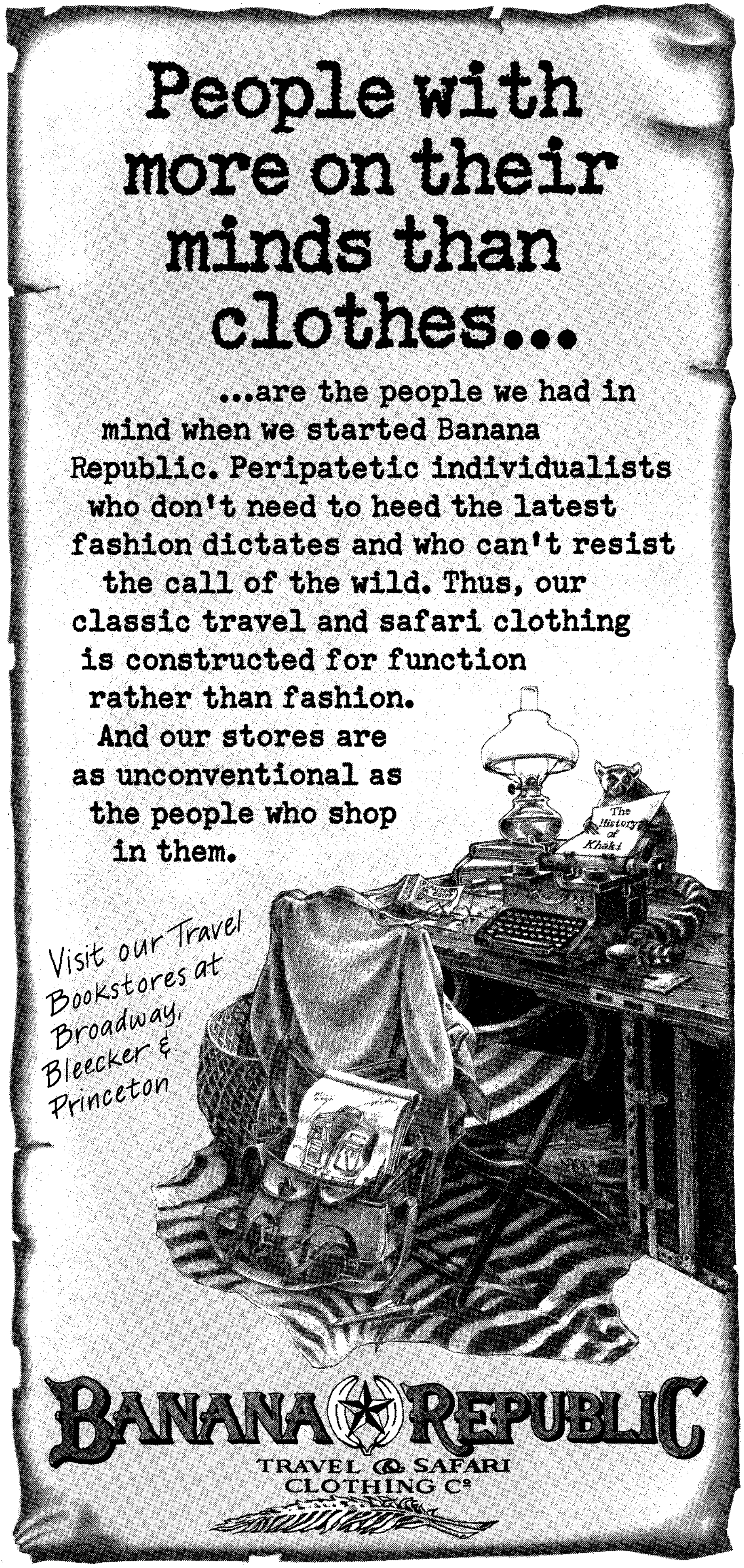

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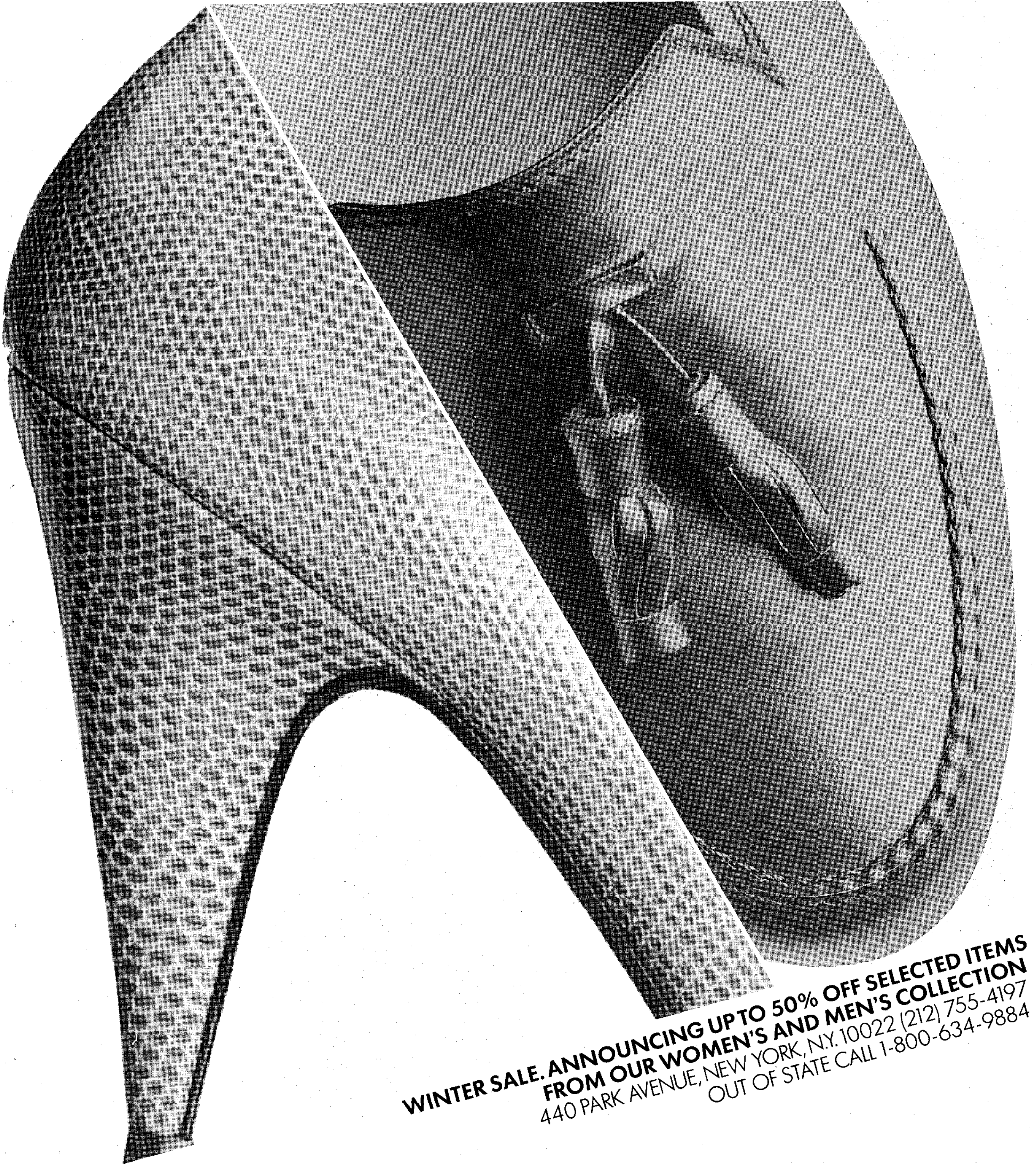

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LETTERS

The Powers and the Glory

OF THE EIGHTEEN UP-AND-COMING "POWers That Will Be" in your year-end issue, only two were women ["The New New York," December 22-29]. What's the matter—can't you find Eve in the Big Apple?

Susan N. Terkel
Hudson, Ohio

Editor's note: Eleven of the eighteen profiles were written by women. They chose the men and women they believed most likely to succeed.

IT'S VERY NICE TO FANTASIZE ABOUT A neat, orderly, and sanitized society ["The Way We'll Be," by Peter Blauner]. (I sometimes visualize a future New York, although it's on the order of a high-tech slum, akin to Ridley Scott's view of L.A. in *Blade Runner,* except with rat-size cockroaches.) But this much is certain: Steps must be taken to rebuild our crumbling societal infrastructure. By this I mean the gaps in housing, education, and economic opportunity that threaten to create a permanent and bitter underclass. We need leaders with vision, forethought, and genuine human concern. Until we find them, Peter Blauner's article will be just a nice piece of fiction.

Mark Weinstein
College Point, N.Y.

WHILE JOSÉ SERRANO IS SENDING Christmas cards in English and Spanish, he should also send them in Chinese, Japanese, Khmer, Vietnamese, Swedish, Norwegian, Greek, Armenian, German, Yiddish, and Italian ["Politics," by Michael Kramer]. The Spanish-speaking immigrants are the only ones in American history to demand that we accede to their cultural imperatives. I'm afraid it must be the other way around, or our future will be as peaceful as Lebanon's.

L. Kane
Brooklyn

I WAS APPALLED TO SEE AN ARTICLE about three prosecutors appear under the heading "Cops" [by Nicholas Pileggi]. District attorneys are not, in any symbolic or practical sense, cops. Police officers are cops. If you can find an attorney who has ever risked his life on the street, I'd like to meet him.

Humberto Delgado
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

IF REALTOR STEVE ROSS REPRESENTS THE wave of the future, Lord help us ["Real Estate," by Joe Klein]. His proposed East River project, Riverwalk, would place five massive luxury-apartment towers, a hotel, and an office building several hundred yards away from one of the city's most stable residential communities, encompassing Peter Cooper Village, Stuyvesant Town, and Waterside Plaza. Riverwalk poses a serious threat to the quality of life in the neighborhood. To date, Ross and his colleagues have been disinclined to concern themselves with the issues troubling 50,000 of their potential neighbors.

Joe Klein indicates that Riverwalk has been "stalled." While the project may be temporarily in abeyance, it should be noted that its sponsor did manage to set the wheels in motion for an awesome tax abatement—courtesy of Long Island congressman Thomas Downey. Power, anyone?

A. R. Hansan
Manhattan

IN BERNICE KANNER'S "WINNERS AND Sinners of 1986" ["On Madison Avenue"], it was reported that the Social Register accepted advertising in its pages. This is erroneous. No advertising appears in the current listings or is planned. This confusion arises, perhaps, from the fact that advertising was accepted for a special facsimile edition of the 1887 book.

The Social Register Association
Manhattan

'20/20' Hindsight

IN "THE SHOCK OF THE HUGHES" [JANUary 5], Rhoda Koenig neglects to mention that Robert Hughes (with Harold Hayes) was one of the original hosts of the ABC News program *20/20.* Hayes and Hughes did not survive the shock of the media world; they were dropped before the second broadcast—with Hugh Downs at the anchor desk.

The night before the show's premiere, in June 1978, the senior staff members were caught up in a frenzied, sleepless cutting-room siege, editing and re-editing the first show to suit the last-minute intuitions of ABC News president Roone Arledge. Fur flew as Geraldo Rivera lengthened his investigation of dog trainers who use live rabbits to teach greyhounds the true meaning of speed. A profile of Billie Sol Estes, planned for a later edition, was ordered into the edit room after sunset the day before the premiere, then it was scrapped in favor of several minutes of Flip Wilson crying as he revealed that he had beaten his children. This piece had been the laughingstock of the *20/20* staff until it wound up in the opening lineup. I was ordered to precede a cautious piece by Sander Vanocur on the potential for nuclear terrorism with a montage of mushroom clouds and scenes of Palestinian terrorists holding hostages and blowing up airliners.

In the midst of all this, Hughes approached me and asked me to join in a revolt against this predawn lunacy. I accompanied him, Vanocur, and two or three other key staffers to the bar of Café des Artistes. Our meeting was interrupted by Bob Shanks, executive producer at the time, who pleaded with us to return, asking us to sympathize with his desire to get on the air and fight later. Shanks promised to lead the protest against the slaughter of our vision of the show the morning after the premiere. We all returned and worked around the clock until the show was broadcast live.

Little did we realize that a fire storm of ridicule would erupt when America saw "our" show. Hughes came to work the next morning brandishing an antique samurai sword. He asked me to join him in an attack on Arledge's office, where he promised to "cut the bugger in two." No such attack took place, and Hughes was never seen again at, or on, *20/20.* The show has found its way in the years since, but it would have been richer had Hughes stayed and been given the opportunity to make the kind of brilliant, outrageous observations about art and life that Koenig documents so well.

Dan Cooper
Manhattan

S for Snob

New York HAS SINGLED OUT THE DALTON School as representative of snobbery, pressure to succeed, and lack of compassion ["Fast Track: D for Dalton," by Jesse Kornbluth, January 5]. I'm not suggesting that these problems don't exist—indeed, as a student at Dalton, I know them better than many people, having experienced them firsthand. But these problems exist throughout New York City's private schools. Spence, Chapin, Trinity, and Collegiate all share the same shortcomings. It seems to me that articles aimed only at revealing the dark side of Dalton miss the much more worthwhile opportunity to help improve all the private schools in New York.

So please, the next time you feel the need to print an article about rich, snobby kids, go to Chapin or Trinity or some other school. Believe me, you won't have trouble finding what you are looking for.

Jeff Rabkin
Manhattan

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

MICHAEL'S MEMOIRS...GETTING THE GEIST...CUOMO'S CHUM...BARTLEY THE SCRIVENER

AGENT AUCTIONING MIKE REAGAN BOOK

President Reagan's son Michael met with publishers last week about writing a book on his relationship with his father. Michael's agent, Scott Meredith, who expected to have signed a deal by last Friday, sent a 32-page outline, *On the Outside Looking In,* to six publishers. Meredith told them that in 1984, Doubleday offered Michael $2 million for his story.

Michael, the adopted son of Reagan and actress Jane Wyman, lives in California, where he is trying to break into show business. His relationship with his father made headlines in 1984, when Nancy Reagan told reporters that the two were estranged. Michael then accused his stepmother of acting out of "jealousy," and complained that his father had never seen his then nineteen-month-old daughter, Ashley.

"It's a pretty balanced outline," Meredith says, "but in the main it's not favorable. You can tell from the title that he isn't happy about the relationship. There will be things his father, mother, and stepmother will hear for the first time. We've tried to keep it a secret because we don't want the White House calling a publisher to say, 'We'd rather you didn't do this.' Michael's Secret Service agents think he's meeting with publishers about a book on speedboats."

MARIO'S MAN TO HEAD STATE DEMS?

State Democratic Committee sources are saying that longtime Cuomo political operative John Marino will become the committee's next executive director. They say that the current director, Bill Cunningham, a graduate of Harvard's Kennedy School, wants to take a policy-making job with the state.

Marino, 38, a former deputy secretary in Cuomo's Department of State, is the chairman of the Friends of Mario Cuomo. State Democrats, who describe Marino as "tough" and "no-nonsense," say the move "is simply a case of Mario trading one loyalist for another. It doesn't have any special significance for a presidential campaign."

Marino said, "There's talk about it, but it hasn't been totally worked out."

BARTLEY PLANS *JOURNAL* COLUMN

Wall Street Journal editorial-pages editor Bob Bartley plans to follow in the tradition of his predecessor, Vermont Royster, and write his own column for the paper. Royster ran the editorial pages and wrote his "Thinking Things Over" column from 1964 to 1986.

Bartley's plan has been mentioned by friends of Suzanne Garment, the *Journal*'s former Washington political columnist, as having played a role in her recent resignation. They say that Garment resigned after Bartley made it clear that he wasn't happy with her column. But one *Journal* insider says that "the one had nothing to do with the other. Those two columns would not have been mutually exclusive."

Bartley, who has worked on the *Journal*'s editorial pages since 1964, confirmed that he planned to write a Royster-like column. "I know when I want to start, but I don't want to say," he said. "I wouldn't call it imminent."

SCOPING MOFFITT'S *ESQUIRE* PROFITS

Magazine-industry sources say that former *Esquire* president Phillip Moffitt sold his Esquire Magazine Group for $53 million to $54 million, contrary to published reports that placed the total

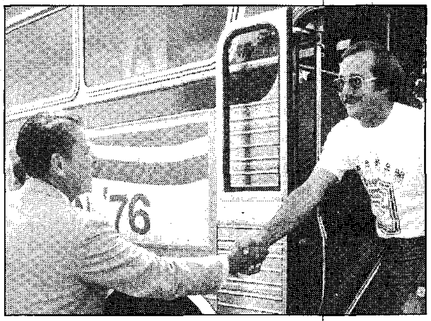
GEIST TALE VICTIM OF CHANGING *TIMES*

The new Frankel regime at the *Times* has killed one of Abe Rosenthal's pet projects: a serial that "About New York" columnist Bill Geist was writing for *The New York Times Magazine.* The fictional tale, which Geist had been working on for three months, follows the lives of a young professional couple and their two children, who live on the Upper West Side.

An early installment tells the story of Maura, an ambitious investment banker plagued by flashbacks to nonexistent Vietnam experiences, and her struggle to celebrate Thanksgiving with her second husband, Les, a writer, who insists on the simple life but wants his mother's stuffing sent from the Midwest by Federal Express. In the end, Les, Maura, and the kids opt for sushi. "They are a composite of everyone I know," says Geist. "People who would do things like leave the city for the suburbs, hate it, and then move back. It was a bold departure that Abe supported but I guess Max didn't."

ASSISTANT EDITOR: PEG TYRE

PHILLIP MOFFITT

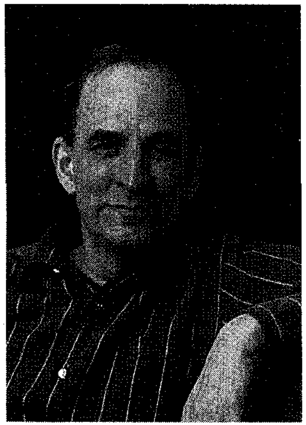


MICHAEL REAGAN AND HIS DAD

BOB BARTLEY

Photographs: top, George Lange; center, A.P./Wide World.

MOFFITT'S MILLIONS...HOW SWEDE IT IS...PARK PLANS...MASON'S IDENTITY CRISIS



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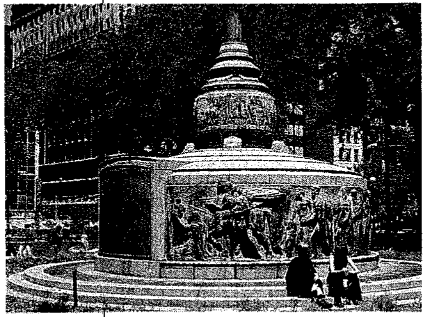

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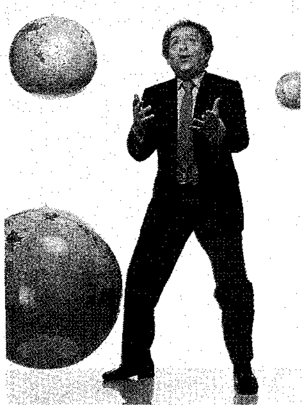


JACKIE MASON

sale price as high as $100-million.

Moffitt sold *Esquire* to Hearst Magazines for about $40 million, those sources say, with more money to come if the magazine performs well in the future. Even that gave Moffitt a nice profit. He and his former partner, Christopher Whittle, bought the magazine in 1979 for $3.2 million and put about $15 million into it over seven years.

One of the sources says that Moffitt sold the Esquire Magazine Health & Fitness Clinic, which produces educational posters for health clubs, to Whittle for around $6 million: The two had put about $3 million into that division. Moffitt sold *New York Woman,* which cost him approximately $2 million to start up, to American Express Publishing for $7-million to $8 million.

Moffitt, Whittle, Hearst, and American Express all refused to comment on the sale price of the properties.

INGMAR'S TALE —IN SWEDISH

Ingmar Bergman's memoirs are being auctioned to New York publishers this week. Norstedt, the filmmaker's Stockholm publishing house, is selling the American rights to the 350-page manuscript.

Norstedt managing director Lasse Bergström says the book, *The Magic Lantern,* takes its name from an optical projector invented in the nineteenth century. "Ingmar was given one by a relative when he was five or six years old, and that was the beginning of his film career."

One New York publisher says, "The most interesting thing about this auction is that the manuscript is in Swedish, and we've all had to search the city for Swedish translators to read it for us. So the editors who end up bidding for the book will not have actually read it themselves."

What will the American rights sell for? "I imagine they're hoping for something like half a million," the publisher says, "but that's just a guess."

STERN'S BIG PLANS FOR UNION SQUARE

Parks Commissioner Henry Stern hasn't finished sprucing up Union Square Park. Stern is about to announce Phase II of its renovation, which began in 1984, when the Parks Department erected neo-Victorian steel arches over two of the park's subway entrances and thinned its shrubbery.

The Parks Department and neighborhood groups came up with a plan for closing part of Union Square West to traffic to create a pedestrian promenade, putting up two more subway arches, building an Italian-style piazza at the north end of the park, renovating the *Mother and Child* fountain, and moving the controversial statue of Gandhi from a traffic island on 14th Street to a better site in the park.

Stern wouldn't say when construction would begin. "We are still working out the little details," he said. "We'll take it to the community board in the spring."

EAST HARLEM AND THE GENTRIFIERS

An East Harlem community group has launched a campaign to battle the northward creep of Manhattan gentrification. The Pleasant Village Block Association, which represents the area bounded by 114th and 120th Streets between First Avenue and the FDR Drive, has hired Buckhurst Fish Hutton Katz, an urban-planning firm, to come up with guidelines that it says will bring "controlled" redevelopment to part of East Harlem without displacing its lower-income residents. The plan, which would allow the construction or renovation of 1,120 market-rate apartments if the developers also provide 250 low-income units, will be voted on by the community board next month.

"We need a coherent policy before the speculators take over," says Association president Rebecca Feuerstein. "With 60 empty buildings and many empty lots here, a real-estate rush could destroy the neighborhood."

JACKIE MASON: WHO'S JEWISH?

Broadway comedian Jackie Mason refused to let the *Daily News* use his picture to illustrate excerpts from the book *The Guide to Everything Jewish in New York* because, his press agent, Bobby Zarem, told the paper, "We don't want him to be pegged as Jewish."

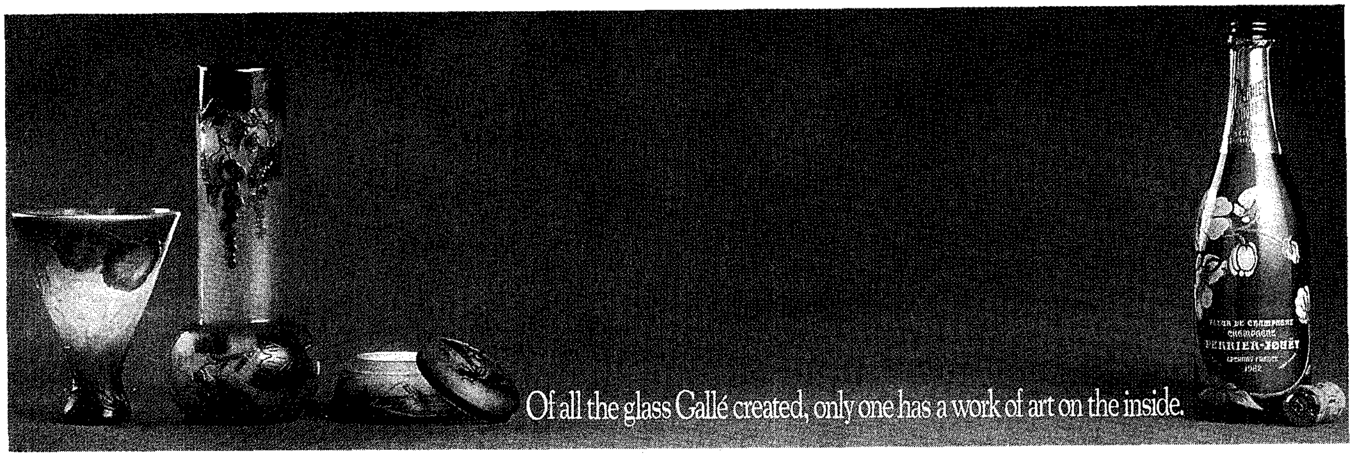
The rabbi turned Borscht Belt entertainer was asked to pose with a bagel filled with nine inches of food from the Stage Deli for the cover of the *News*'s "Friday Extra" entertainment section. When Mason refused, the flabbergasted *News* staffers used one of their copyboys instead.

Zarem said he turned down the request because "Jackie's humor is extraordinarily universal and goes beyond just being Jewish. It's a very nonethnic show, and that's the reason it's been such a success both in California and on Broadway."

Photographs: top, Douglas Kirkland/Sygma; center, Janet Book/Photoreporters; bottom, Deborah Feingold/Outline.

On Madison Avenue/Bernice Kanner

BRUT FORCE


Of all the glass Gallé created, only one has a work of art on the inside.

POP ART: *Perrier-Jouët pushes champagne's elite image; others call it an everyday drink.*

The Champagne Challenge

IN THE OLD DAYS, THE FIZZ WOULD GO out of sparkling wines as soon as the last paper hat and noisemaker hit the trash can. No more. Now sales bubble along in January and throughout the year—not just of champagne but of its humbler effervescent cousins.

The January numbers can't be explained simply by liquor stores and restaurants replenishing depleted stocks. It's part of a trend propelling sales of authentic champagne and sparkling wines of all sorts, while sales of spirits and still wines have flattened. ("Authentic" champagne means sparkling wine produced in the Champagne district of France, northeast of Paris. American sparkling wines can be sold as champagne as long as the place of origin, usually New York or California, is listed on the label.)

The sparkling-wine market in the U.S. has more than doubled in the last decade. French-champagne shipments to this country increased more than 50 percent over the last three years, and 1986 broke all previous records. (Champagne sales account for less than 10 percent of American sales of sparkling wines.) "Were it not for the sensational developments in coolers, champagne/sparkling would have been the brightest spot on the wine scene," reports *Jobson's Wine Marketing Handbook 1986.*

The return of traditional weddings, proms, and other black-tie celebrations has boosted sparkling-wine sales. Also, baby-boomers have grown out of soda pop and into self-gratification—and they have the money to indulge their yearnings. (Dom Pérignon isn't their only want—caviar sales are on the rise, spurred by young consumers.) Aware of these developments, marketers have stepped up their efforts to push sparkling wine as not just a drink for the holidays and special occasions but a festive requisite for every day. They are going all out to make the water of the rich and famous the wine of the status-seeking middle class.

"Champagne is starting to be treated here the way it is in France and Europe—as a special occasion that *you* make happen, that you create by popping the cork," says Bernard Ganter, North American director of Mumm Champagne. "And restaurants have changed their pricing to make champagne an easier purchase. They used to triple or even quadruple the cost; now they more often double it."

But to those who have arrived, cost is irrelevant and they want the world to know it. "Our research shows that the show-off aspect is an important part of champagne drinking," says Ken Hollander, brand manager of Piper-Heidsieck. "Champagne drinkers are very conscious of their image." "The Pepsi generation has come into its own and discovered sparkling wines," adds Pierre Ferrari, senior vice-president for Buckingham Wile, importers of Bollinger champagne. "Those with discriminating taste have gone on to the real McCoy. It's part of the whole movement toward prestige and high-image goods."

The reverberations can be felt throughout the world of sparkling wines. Great Western, in an effort to boost its middle-of-the-road reputation, has dressed up its label and introduced two more-expensive sparklers: Blanc de Blancs, the sole New York State product made entirely from Chardonnay grapes, and $13-a-bottle Naturel. Last year, Great Western spokesman John Oliver says, "was a sterling year for us, partly because a lot of people have taken to drinking champagne more casually and partly because the American palate has never been so confident and adventurous before. These palates know French champagne and now they want to know what's next."

At every level, producers are trying to refine their product and place themselves at the higher end of the market. In 1985, Piper-Heidsieck introduced 1976 Piper Rare, a $60 bottle with "finer bubbles and a more distinct taste," says brand manager Hollander. Two months ago, the company released its 1979 vintage. "Every house seems to have come out with a prestige cuvée, top-of-the-line champagne, and that's what they're promoting."

And what Americans are buying. Of all French champagne imported to the U.S., nearly 14 percent is "deluxe connoisseur," says Irving Kogan, director of the Champagne News and Information Bureau. It is more than twice as expensive as a regular bottling. The first such super-premium product was created in 1876 when Czar Nicholas asked the House of Roederer to blend a special champagne for the imperial household. The result was Roederer's Cristal, bottled exclusively for the royal family until 1917. (Roederer discontinued this special bottling until around 1950, when Cristal was brought out commercially.)

The first prestige cuvée created for public sale was Moët & Chandon's Dom

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Pérignon, introduced in the mid-1930s. The product is named for a seventeenth-century Benedictine monk who did much to improve champagne. According to legend, upon taking a sip of his handiwork he exclaimed that he was drinking stars. "People are eager to spend more for the cuvées, for their superior quality and pure snob appeal," says Bollinger's Ferrari. "Dom Pérignon has become the epitome of style."

All of the prestige cuvées are brut, the driest type of champagne and the one showing the greatest growth. Americans are also on a rosé kick. Pink bubbly has had a resurgence in the last few years since overcoming a long-standing reputation for being frivolous. In fact, despite the soft color, pink sparkling wines are more robust than their pale counterparts, says Kogan. "Pink is so in now that out of nowhere it accounts for 3 percent of the market and every producer offers one," he adds.

Another item, the giant bottle, has been gaining popularity, from the jeroboam, named for the first king of Israel, which serves approximately 20 glasses, to the granddaddy of them all, the nebuchadnezzar, which weighs 65 pounds, contains the equivalent of twenty standard bottles, and fills more than 100 five-ounce glasses. The problem is not in pouring or even opening these mammoth containers but in keeping them chilled.

Although they're losing ground, domestic products continue to outsell their imported counterparts in the American market. André, at $4 a bottle, accounts for more than one quarter of all U.S. sales of sparkling wine, followed by J. Roget, with 6 percent, and Korbel, with 5 percent. Among imported sparklers, Spanish Freixenet leads the way, ahead of two Italian producers of Asti Spumante, Tosti and Martini & Rossi. Then comes Moët & Chandon, the world's best-selling French champagne. Moët accounts for 40 percent of the authentic-champagne market in the U.S. Second-place Mumm has 17 percent, and Piper-Heidsieck, Taittinger, and Perrier-Jouët each account for roughly 7 percent of the market.

These producers have not just been making inroads in America but have literally been putting down roots. French champagne makers are buying land in California to create American sparklers. Domaine Chandon, Piper Sonoma, Mumm Cuvée Napa, and Maison Deutz are already on the market, and Taittinger and Roederer are in various stages of development in California. Hollander believes that the French are trying to fight the gray market. "Nonofficial importers have been bringing over almost all the major brands and selling them cheaper," he says. "Establishing themselves in California is a way to hedge their bets."

Investing in new labels isn't the only way producers are hoping to spur market growth. Makers of champagnes and sparkling wines are concentrating on a new advertising message that urges everyday use: Moët tells consumers, "Life can be more than everyday.... Moët makes it Paris." "Open any day," proclaims Lembey Spanish sparkler. And Freixenet's commercials suggest new reasons to indulge: "The stock you sold last week just dropped 20%. Make it an occasion." Plenty of mid- to higher-priced labels are still pitching a special image, however: Perrier-Jouët calls its product a work of art; "Uncork the magic!" urges Korbel, which has begun numbering labels on three of its wines; and Great Western allows customers to order labels with personalized messages printed on them.

"Champagne advertising is pretty, but it's generally lifeless and stifled, relying on symbols of reassurance and tradition," complains Hollander. Piper added people to its ads, he says, "to show the celebratory quality of the beverage and declare that this is not a deity before which we bow." Still, most companies continue to use the product-as-hero type of ad—generally a bottle photographed with glasses or ice bucket.

Roederer pictured a bottle of its Brut Premier with two glasses and a silver platter of hors d'oeuvre. Krug of France shows its bottle set off with a frayed and precious wine diary. Bouvet Brut's bottle takes center field, surrounded by the "seven wonders" responsible for its excellence—grapes, the good earth, the method, etc.

For most champagne producers, promotion is a necessary part of any marketing plan. "Public relations is more important to champagne than to other liquors," says David Milligan, executive vice-president of sales and marketing for Perrier-Jouët, which has sponsored ballet and art openings, "the kind of thing that appeals to our consumers." Mumm posts a professional mime in some restaurants and wine stores to silently suggest customers have a glass of champagne. Mumm also conducts seminars at restaurants to encourage maître d's and waiters to recommend champagne—and teach them how to open a bottle gracefully.

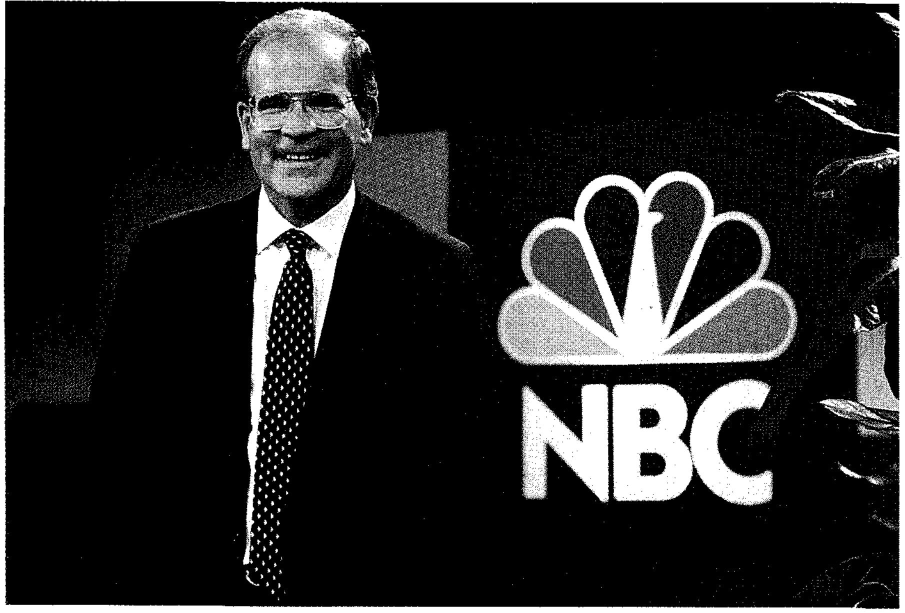
They're not the only ones in need of blandishments. Alexis Carrington aside, most adult Americans haven't yet sipped their first glass of authentic champagne, says Kogan. Whereas the French drink two bottles of the real stuff per capita each year, and the English one bottle every four years, the American rate is a bottle every fifteen years. That discrepancy is narrowing, however, as more Americans decide that they don't need a ship christening to pop a cork. ■

Media/Edwin Diamond

MR. WRIGHT?

The New Man at NBC

WHEN ROBERT C. WRIGHT TOOK OVER AS president of NBC last fall, he seemed to be holding the winning cards. He had the confidence of General Electric chairman John F. Welch Jr., who'd engineered GE's acquisition of NBC's parent, the RCA Corporation, three months earlier. He had control of the most successful network, home of the morning ratings leader, *Today;* the resurgent *NBC Nightly News;* and the prime-time hits *Cosby, Family Ties,* and *Cheers.* And he could look forward to projected earnings of over $400 million for NBC in 1986—at a time when rival ABC was contemplating losses and CBS modest gains at best.



ROBERT C. WRIGHT: *The bumpy road to the New Reality.*

Like a good poker player, the 43-year-old Wright needed only stand pat for a hand or two. As one of his fellow executives says, "All Wright had to do was limo down from GE headquarters in Fairfield County, sit quietly for a year, watch the ratings soar and the money roll in, and use the time to learn the business."

Instead, Wright has blundered into needless confrontations with his deputies, fired off stiff-necked "confidential" staff memos that wound up in the newspapers and generally overwhelmed NBC's good news—the audiences for Tom Brokaw and the *Nightly News* in the last quarter of 1986 topped those of the *CBS Evening News* for the first time since 1967. "There's been a Wright surprise a day for us," one NBC corporate worker says. Lawrence Grossman, president of NBC News, dryly refers to the Wright regime's "First Hundred Days"—making it clear he isn't exactly thinking of the bracing first months of Franklin Roosevelt's New Deal.

Even Wright's many ill-wishers in a company that sometimes thinks of itself as a "family" united against outsiders recognize that their new boss is bright and energetic. The wild beginning of the GE-Wright era is really the latest, perhaps best, example of the New Reality for all three networks in the late 1980s. It also reveals what happens when the tight culture of an old-line company collides squarely with the unbuttoned style of the television business. "Wright was behaving the way corporate America does up in Fairfield," says an acquaintance from his GE days. "They're used to controllable employees, a docile press, and a community grateful to have them. He wasn't prepared for the fishbowl life."

In retrospect, Wright's wrong moves in his First Hundred Days had a kind of inevitability about them. Last year, ABC was the first of the Big Three networks to pass from the control of its old owners, but the new managers, Thomas Murphy and Daniel Burke of Capital Cities Communications, are veteran broadcast-station owners who have been doing business around town for twenty years. Similarly, the Laurence Tisch era began at CBS without a sharp break from the past: The CBS board of directors remained the same—with the spectacular exception of its ousted chairman, Thomas Wyman. What's more, the CBS board named William Paley, the founding father, as its acting chairman. When rising costs and flat advertising revenues made cutbacks necessary at CBS and ABC, Tisch-Paley and Murphy-Burke brought down their guillotines sharply. The victims—about 1,500 at CBS, around 1,300 at ABC—squirmed, but the rationale wasn't hard to understand: That was the price for being No. 2 and No. 3.

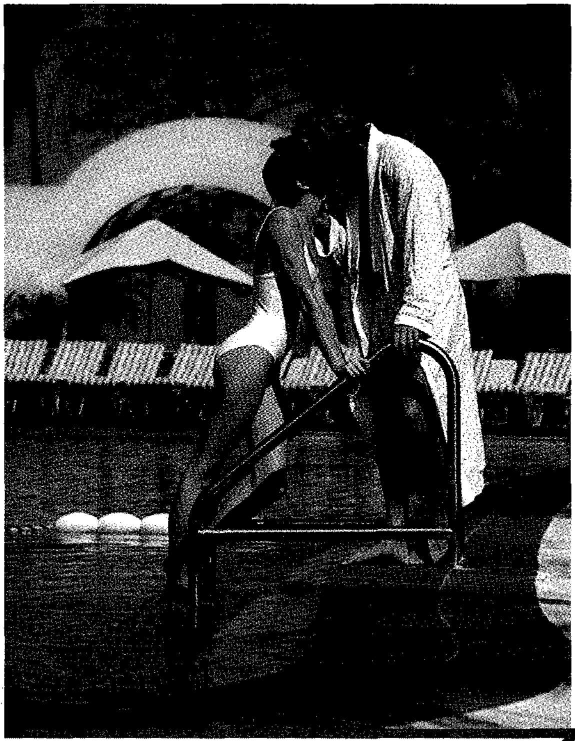
At NBC, Wright inherited the ratings and earnings machine his predecessor, Grant Tinker, had put in place. Tinker and his chief programmer, Brandon Tartikoff, had given NBC managerial stability and quality programming. When Tinker took over in 1981, NBC was the No. 3 network, earning under $50 million a year. In five years, Tinker increased earnings to seven times that amount; throughout, he was a strong supporter of the news division and a gracious executive.

As GE was acquiring NBC last year, Tinker announced that he wanted to return to the West Coast to form his own production company. He lobbied for one of his deputies to succeed him, but GE's Welch had his own candidate, and his own agenda for NBC. In Wright, Welch picked someone in his own image, a hard-driving, results-oriented GE manager from modest, middle-class roots. (Welch grew up in Salem, Massachusetts, and went to the University of Massachusetts; Wright is from Hempstead and went to Holy Cross.) What Wright had done for GE Financial Services, Welch said in announcing the appointment, GE wanted him to do at NBC: increase its "growth rate and broaden its base through acquisitions, partnerships, team building, and creative, futuristic thinking."

After this GE-whiz send-off, Wright quickly stumbled. In one of his first acts, he asked NBC executives to study the possible effects of a no-increase budget and a 5 percent decrease budget for 1987. A memo also lectured executives about the need to be better prepared at staff meetings. An NBC executive sympathetic to Wright describes the episode as "a normal by-the-numbers management process, the kind of thing Wright has been doing all his life."

But this wasn't "team building" in bucolic Fairfield. The materials were leaked to the newspapers. NBC News's Gross-

Photograph by Yvonne Hemsey/Gamma-Liaison.



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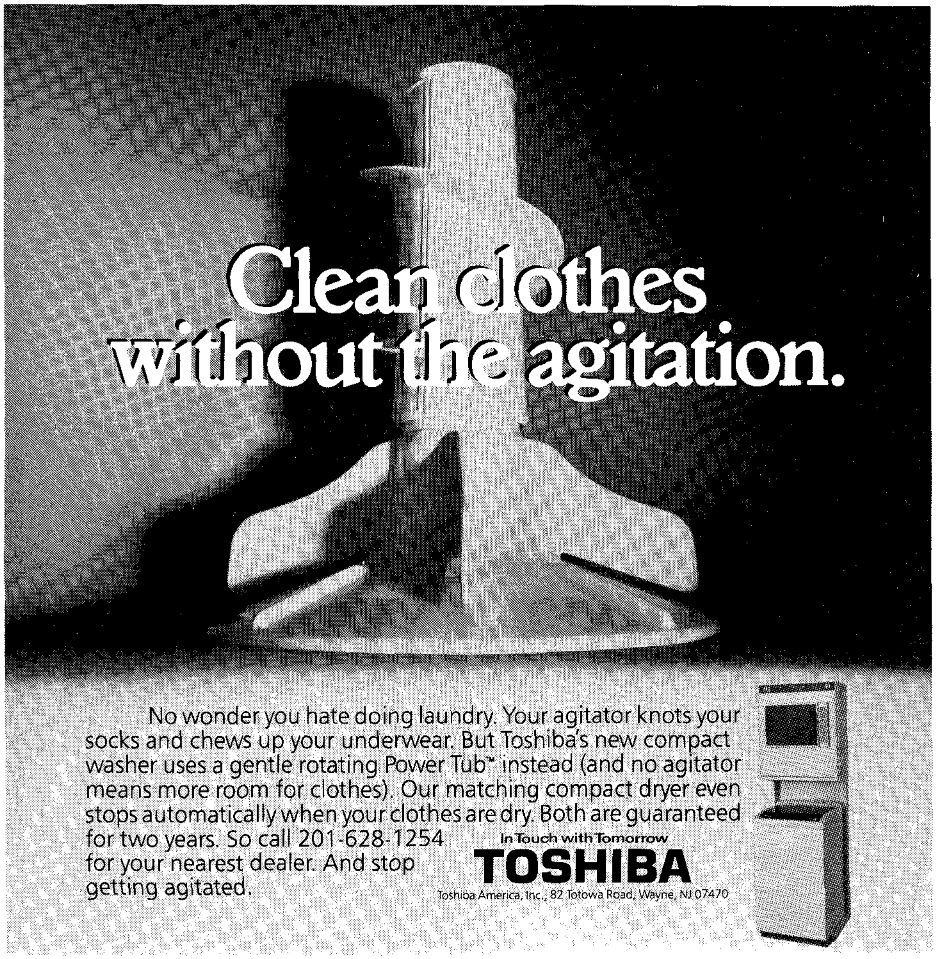

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man publicly declared his opposition. "I stood in the doorway on that one," Grossman acknowledged last week. "We got the budget we asked for." (The news budget for 1987 is estimated to be $300-million, about the same as last year.) NBC executive vice-president M. S. Rukeyser Jr. dismissed the possibility of any quick cut in Tartikoff's $1-billion budget for prime-time shows unless NBC "went dark for one night."

A month later, Wright was in the news again, with reports that his projected "growth rate" for 1987 was intended to achieve pretax earnings of $500 million. At the same time, NBC began a round of firings that will eventually total 300 out of a worldwide work force of 8,000. In the midst of these Christmas-season dismissals, another Wright memo was leaked, showing up on the front page of the New York *Times*. It was a Fairfield-style, "futuristic" exercise that raised the possibility of an NBC political-action committee. "Employees who earn their livings and support their families from the profits of our business," the Wright memo stated, "must recognize the need to invest some portion of their earnings to ensure that the company is well represented in Washington." The memo also seemed to suggest that management would be watching to see who gave to an NBC PAC and who didn't: "Employees who elect not to participate . . . should question their own dedication to the company and their expectations."

Again, Grossman let it be known that the news division would not be part of the corporate PAC exercise, that an NBC PAC would, in effect, be contributing campaign funds to people NBC News was covering. Propriety aside, even the idea that a network needed a PAC produced derisive reactions. Ralph Nader told the Washington *Post*, "The networks are not some chicken-coop manufacturing lobby whose calls nobody returns."

As if Wright didn't have enough grief, he's been blamed for things he didn't do. For example, the contract of Reuven Frank, a revered 36-year veteran at NBC News, will not be renewed in March. Frank, 66, had in fact retired two years ago, and the current expiring contract is with his production company; his situation would have been resolved the same way Wright or no Wright. But in the NBC fishbowl, it looked as if Frank were being fired.

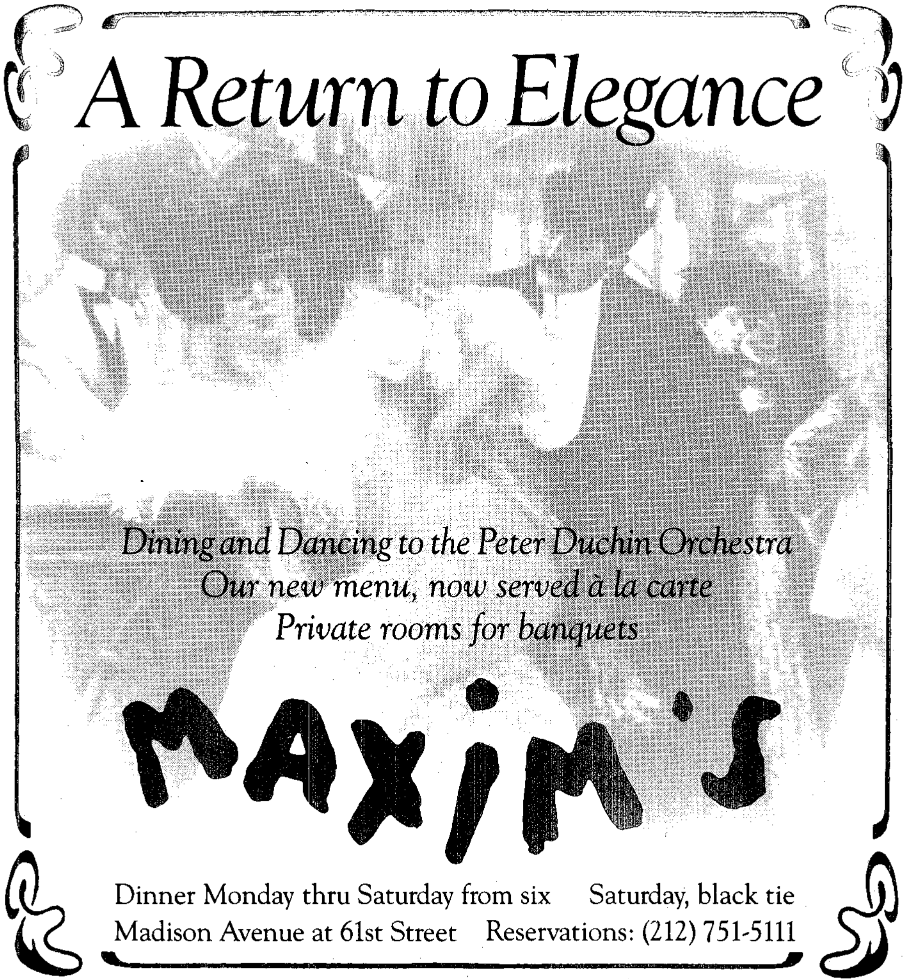
Wright was also blamed for the demise of NBC News's weekly magazine show, *1986*. The program, with Roger Mudd and Connie Chung as co-anchors, was a Tinker legacy. Through 22 broadcasts, *1986* achieved an 18 share of the audience—a respectable enough figure for a news show. Tinker himself is said to believe that NBC could easily have afforded to stay with the program. Again, though, Grossman says the decision to cancel was his, and he denies Mudd's charge that the show was canceled because "the pressure for profits proved irresistible." Rather, Grossman claims that there is a "glut" of magazine shows—*60 Minutes* on CBS, *20/20* on ABC—and that he wants to put NBC's resources into single-subject, prime-time *News Hours*, like last week's Tom Brokaw documentary on American education. NBC promises fifteen such *News Hours* this year.

While Grossman says he made the calls on Frank and *1986* without explicit pressure from above, it's also true that both moves will save NBC money. *1986*, for example, had a staff of 45 and a $20-million annual budget; the *News Hours*, borrowing talent like Brokaw, can be produced at around $500,000 each. NBC has got GE's message.

But Wright has also got NBC's message. Right now, he's keeping an ultralow profile—he declined to be interviewed for this article—and he's stopped writing business-exercise memos, or at least stopped putting anything in writing that he doesn't want to see leaked to the papers. In a way, the education of Robert Wright parallels the experiences of the energetic business leaders who go to Washington to do public service. Accustomed as they are to staff control and executive-suite confidentiality—the "private" in "private enterprise"—these corporate veterans are babes in Washingtonland, shocked to find out that everything is leakable, and that everyone, press and public alike, is peering over their shoulders. Wright is learning that the networks are effectively public institutions, resembling the government itself.

For the future, Wright must do more than rein in his managerial zeal. A bad press begins to generate its own momentum in high-visibility institutions, as perceptions become reality. At CBS, Wyman's hold grew increasingly tenuous when the media tribal drums beat out their message of staff disaffection and prospective disasters. Within NBC, people are smart enough to realize that the new economic climate dictates a new realism in controlling staff size, salaries, and expenditures. Wright himself quickly figured out that, as an associate recalls, "the real difference between us and them [ABC and CBS] right now is three hit shows on Thursday nights."

As audience tastes change and program fortunes shift, NBC could find itself without a winning combination. In the event that happens, Wright wants NBC as lean and efficient as he can make it. While that is good managerial doctrine, it hardly counts as a "creative, futuristic" strategy. Over the next several hundred days, Wright's supporters concede, he not only has to learn how to play his cards with finesse, he also has to master the principles of the TV game. ▬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FAST TRACK

STREET FASHION

Warming Trend

"BEFORE, THE ANSWER HAS always been layers," says Barbara Solomon. The question has always been how to stay warm when bicycling in winter. "You need layers for the upper body, but if you're riding in traffic you can't be bundled up below."

Solomon models her gear.

Solomon's solution: colorful, stylish bike clothing made of Thermalastic, a ski-wear material that insulates, stretches, and absorbs moisture—and will soon be sold, for only $35 to $130, in shops such as Pedal Pusher, Patricia Field, and Pineapple.

A year ago, Solomon, 27, a New York lawyer and national-class cyclist, and her friend David Rappoport, 28, a musician and biker, swore they'd never ride another winter wrapped up like mummies. They formed a company and designed Start/Finish, a line of high-tech bicyclewear cut for the active city cyclist.

"These clothes give you flexibility," says Solomon, "and they don't make you look like a snowman." Now that Jean-Paul Gaultier has incorporated cycle styles into his high-fashion lines, and Descente has done a line of bikewear, sporty cycling outfits may soon reach the vaunted heights of the leotard. "People who can afford a thousand-dollar bike can afford fancy bike clothes," says Solomon. "But for people with less expensive bikes, there haven't been many companies that do cycle clothes." And until now, she says, those companies "have been getting away with highway robbery."

STANLEY MIESES

BRIEF LIVES

PEE-WEE'S WORKHOUSE

THE RECEPTIONIST AT BROADCAST ARTS sits behind a mint-green desk that rides on four white roller skates. Ice-cream cones and huge red lips are stuck to the walls behind him; a gold-visored astronaut hangs above the copier. It's hard to believe that serious business is conducted here.

The business isn't all *that* serious—Broadcast Arts, run by filmmaker Peter Rosenthal and clay-animator Stephen Oakes, creates the special effects for *Pee-wee's Playhouse,* the Saturday-morning children's show whose rapid-fire images have won a large adult following. When Pee-wee looks inside his refrigerator at the chorus line of swaying carrots and the tomato swinging on a trapeze, those effects are the work of Broadcast Arts. (The vegetables are made of rubber and latex, moved a fraction of an inch for each frame of film, and shot with a computer-controlled camera to achieve the smooth motion of animation with a "real," three-dimensional look.) The company has brought the art-is-fun aesthetic to television.

"We're illusionists," says Rosenthal, 35, who collaborated with Oakes, 32, designer Gary Panter, and 250 other New York artists to make the surrealistic set. "Our show has plenty of things you won't find in normal reality."

In 1981, Rosenthal and Oakes formed Broadcast Arts in Washington, D.C., and were hired to create an animated logo for MTV. Their M-shaped bologna sandwich won a Clio award, and by 1984 Broadcast Arts was so successful that they moved to New York. Now they work side by side in their LoBro loft.

"We're lucky if we can shoot ten seconds in a day," says Oakes. It's worth the trouble. The animated acrylic dinosaurs that live inside the playhouse walls will soon find their way to toy stores. Broadcast Arts has a deal for a prime-time pilot for ABC, and *Pee-wee's Playhouse* has so many adult fans that CBS might show it at night. Before that can happen, the network has to mend fences between Pee-wee's management and Broadcast Arts—Oakes and Rosenthal are suing Pee-wee's people for nonpayment of $900,000 in fees. But the partners are still having fun: "We have to bring things in on time," says Rosenthal. "So maybe 10 percent of the time, we have to straighten up." He looks around the room. "This is a ridiculous way to make a living."

Rosenthal and Oakes in front of the playhouse.

BEVERLY DONOFRIO

Photographs: left, Don Hamerman; right, John S. Abbott. Illustration by Guy Billout.

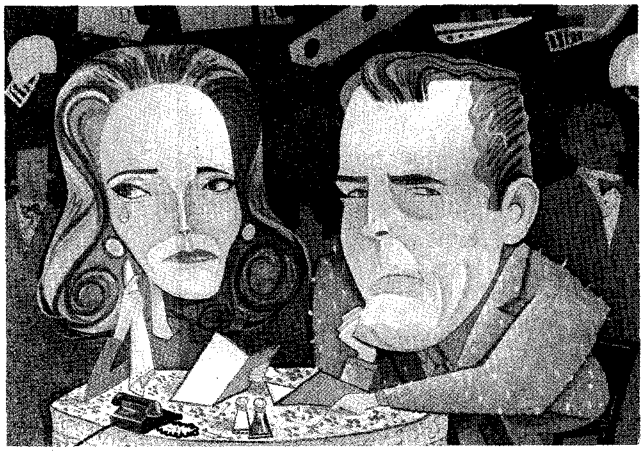
CHOW

Good-bye to All That

THE RESTAURANT-world equivalent of the Carnegie Hall restoration begins this week, as the iron gates of "21" swing shut for the first time in 56 years. When the restaurant reopens in the spring, with updated décor and menu, its regulars will still have the security of the $21 hamburger, but some of the place's clubbier comforts—the shabby gentility of worn red Leatherette, for instance—will be gone. The banquettes are being reupholstered.

"Imagine having a wealthy grandmother who leaves you a fabulous estate that's a little tired and run-down," says new "21" chairman and CEO Ken Aretsky. "You would want to restore it."

Aretsky and "21" owner Marshall Cogan, chairman of General Felt Industries, have hired San Francisco designer Charles Pfister to replace the carpets and furniture, tear out the kitchen, redecorate the private dining rooms, and reframe the Remingtons, all at a cost of $5 million. Anne Rosenzweig, chef at Arcadia and new vice-chairman of "21," will redo the food.



With the cold winds of change blowing through the barroom, some "21" regulars are putting on a brave front. "I'm very optimistic," says Jonathan Tisch of Loews. "It should be a terrific rebirth. I was raised in that restaurant. To me, the bottom floor, with all the memorabilia, represents the cultural and corporate strength of New York."

"I first went to '21' when Toots Shor's went under," says Frank Gifford, who is not so sanguine. "I hope they don't change it much."

The only dramatic changes, say the owners, will come in the coral-and-black second-floor dining room, with a new formal dinner menu, a burgundy-and-gray color scheme, and, for $1,500 to $5,000 per membership, a new power-breakfast club.

"I grant them permission to do something upstairs," says *Cosmopolitan* editor Helen Gurley Brown. "I never eat there. But I hope they won't change the downstairs," she says, because it took her years to get a table on the coveted left side. "I will never understand why people say the food is awful. I think it's fabulous."

JANE FREIMAN

ART BEAT

NOT AN EAST VILLAGE GALLERY

'OUR GALLERY HAS *nothing* to do with 'East Village art,' " says Richard Humphrey, co-owner of Humphrey Fine Art & Design, at 242 East 5th Street. "Most people are surprised," says his partner, Cheryl Dolby, "that this is not one of those funky East Village storefronts."

Humphrey and Dolby relax with a friend.

Humphrey is a Broadway producer; Dolby a Broadway press agent. In an era of art stars, it's no shock that two show-biz veterans would open a gallery. What is shocking is the gallery itself—a hushed, elegant 1840s townhouse, with an abundance of molding and Greek Revival detail.

Humphrey and Dolby change the gallery furnishings to complement each show. For modernist sculptor Edgar Negret's show, last spring, they put a Ward Bennett sofa by the marble fireplace. When the work of Japanese artist Yukimura S. Konishi was on view, rice mats covered the wood floor. For the watercolorist C.S.H. Jhabvala, whose show runs through February 8, they've installed a new crystal chandelier.

Last week's opening for Jhabvala, the husband of novelist Ruth Prawer Jhabvala (the screenwriter of thirteen Ismail Merchant–James Ivory films, including *A Room With a View*), attracted a literary crowd—William Shawn, Peter Matthiessen, Merchant and Ivory.

The gallery's success had its start in Broadway failure—the two met while working on a "monumental flop." And gallery life, they've found, isn't so different from the life of the stage. The night before their first show's *Times* review was to appear, the partners were heading to the gallery when they saw a newsstand with the paper's early edition. They jumped out of the cab, ran down the street, and read what turned out to be a very favorable review. "The one joy a press agent has," Dolby says, "is to get the *Times* early and read the review out loud."

DANIEL SHAW

PRICES

HERE'S WHAT ART COSTS around town these days:

☐ *Grandiose Synonym for Church*, aquatint by David Salle, at Mary Boone (417 West Broadway), $3,500.

☐ *Doof*, oil by FA-Q, at the Emerging Collector (62 Second Avenue), $300.

☐ *Pillars & Cones*, relief by Frank Stella, at Blum-Helman Gallery (20 West 57th Street), $350,000.

☐ *Undergrowth With Two Figures*, print by Vincent van Gogh, at the Metropolitan Museum of Art, $9.95.

Photograph ©1987 by Frederick Charles. Illustration by Robert de Michiell.

RITUALS

Divine Intervention

THE SLIGHT, SERIOUS man held a piece of coat-hanger wire in each hand. "It can be helpful to name the unconscious," he told us. "George," he told the rods, "find water."

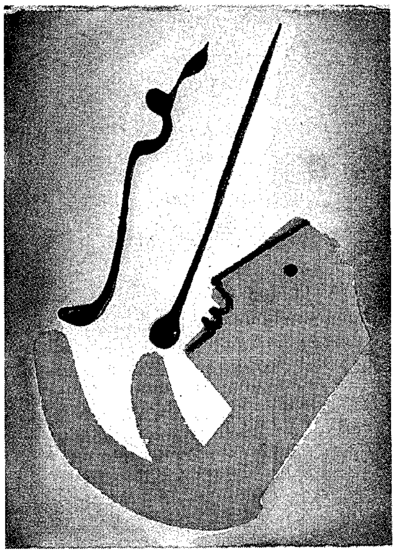
He paced the room, leaning as if behind an invisible plow. Each time he passed the bathroom, the hangers crossed. It looked phony as hell. "I am not doing this," said John Steele, who has taught dowsing, an ancient form of divination, for seven years at the University of London. "George is."

Twenty students in Steele's eight-hour dowsing class ($55 at the Open Center, 83 Spring Street) padded after him, watching their coat hangers, asking their unconscious for help. For some, there was a split-second tug on the hangers—one that seemed to come from outside. "Don't get hung up on methodology," Steele said. "It works."

Dowsing has been used since the beginning of history to find water, lost children, direction in the woods. During the Vietnam War, the Army taught troops to dowse for Vietcong tunnels. In Britain, Steele studied with master dowser Bill Lewis, who has found lost people and sunken ships.

According to Steele, divination depends not on "godly intuition" but on contact with the unconscious. Everything—alive, dead, inanimate—produces an electromagnetic field that affects the unconscious, he said. According to the theory, rods move because "muscles in the forearm react to changes in the field."

Apart from the merely curious, the class included a massage therapist who feared her clients' arthritis was caused by sleeping over underground streams, and an architect studying geomancy—the practice of siting buildings "where energy is strong and right."



Steele is concerned about health problems caused by building over stagnant or polluted waters—black streams, he calls them.

After the demonstration, the class used its divining rods to read one another's personal energy fields. The rods bobbed and jerked. Why were the readings so erratic?

"This city," said Steele, "is filled with chaotic thought forms." Is Manhattan, with its subterranean jungle of pipes, over a black stream? Steele wouldn't say. Then he flew off to California.

TRACY COCHRAN

ACADEMIA

SCHOOL FOR STUNTS

Shoot-out at the Sterling Ranch.

JUST BEFORE HIGH NOON the other day, a man in cowboy hat and chaps was standing on a balcony in Sterling, Connecticut, staring at a twig in the mud below.

A shotgun went off, and the man clutched his chest and fell to the ground, landing on the twig. Spread-eagled, with his nose in the mud, he lay dead for several minutes—until the film ran out.

At Sterling Movie Ranch—the only training center for stuntmen east of the Mississippi—fifteen pro stuntmen work under Warren Stevens, co-owner of Stunts, Inc., of Norwich. Stevens, 38, regularly instructs men in the high arts of gunfighting, brawling, ambushing, and several varieties of groin-stomping. Built from wilderness timber, his 24-acre town consists of a weather-beaten general store, barbershop, saloon, bank, undertaker's, and post office—the only one in the country where the mail is delivered by pony express.

Stevens, a rugged man who looks just like a real cowboy, bristled when asked if Westerns were dead.

"They're comin' *back,*" he said, citing recent Sterling projects for PBS and the March of Dimes. There are also, he says, two feature films in the works—*Silent Bullet,* for Enis Productions, and *Banjo Sam,* a musical for Long Ranch Productions.

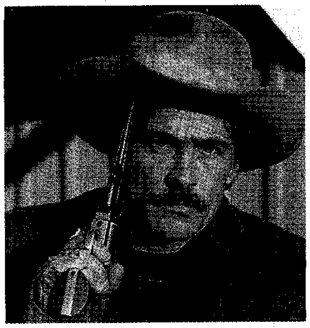
Stevens envisions a kind of East Coast Universal lot. With $250,000 invested by private backers (lawyers, real-estate brokers, stuntmen), Stevens will build a soundstage and outdoor "towns" from the 1920s through 1950s, suited for car stunts as well as gunfights.

A man flung himself off the sixteen-foot Feed & Grain Store roof, climbed back up, and flung himself off again.

"Come off the right side!" yelled Stevens. "Get yer left shoulder down!" The man climbed up, fell down, and attacked one of his colleagues. Soon the whole gang was brawling. A man in Reeboks on the sidelines threw off his shoes and joined the fray.

"My caretaker hates it here at night," said Stevens, ignoring the bodies at his feet. "He says the ghost-town feeling is too real—it gives him the eeries."

MARY JO KAPLAN



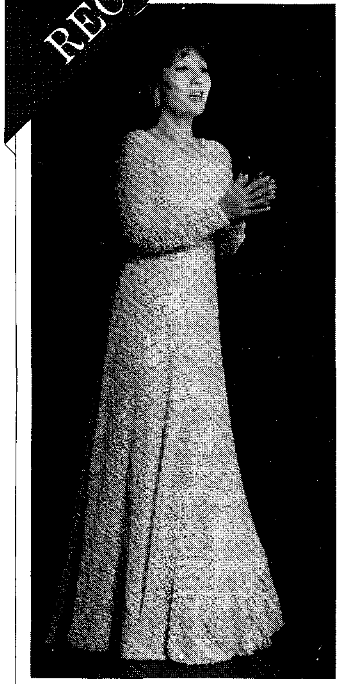
Stevens strikes a pose.

Photographs by Erica Lansner. Illustration by Laurie Rosenwald.

RUTH RECOMMENDS

BY RUTH GILBERT

There's a thoroughly charming concert of nineteenth- and twentieth-century dance music for chorus and piano, to be performed by I Cantori di New York, January 18 at 8 p.m. at CAMI Hall (across the street from Carnegie Hall).



ALICE TULLY HALL

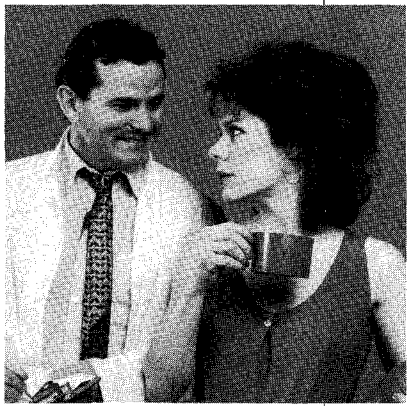
Korean-born soprano Mija Kang, accompanied by pianist Kenneth Merrill, sings a program that includes not only a traditional recital repertoire but also Korean songs. See her January 17 at 8 p.m.

'THE MIKADO'

Gilbert and Sullivan's delightful, delicious, delirious, divine operetta is with us for only one week, starting January 13, at the City Center. From left are Richard McMillan, Eric Donkin, and Paul Massel (Pooh-Bah, Ko-Ko, and Pish-Tush) doing their stuff.

'NORTH SHORE FISH'

Below are Thomas G. Waites and Christine Estabrook in a scene from Israel Horovitz's new play about workers in a frozen-fish-processing plant. It's at the WPA Theatre and bears looking into by vegetarians.



THE ARMITAGE BALLET

The popular group, headed by ballerina-choreographer Karole Armitage (below), is at the Joyce Theater January 20 through 27. Robert LaFosse, Stephanie Saland, and Robert Blankshine are guest stars.

'ON TIDY ENDINGS'

Anne DeSalvo and Harvey Fierstein (left) are in Fierstein's play, one of three being presented under the umbrella title Safe Sex. *The one-acters are at La MaMa E.T.C. through February 1.*

Photographs: top right, Martha Swope; bottom right, Dmitri Kasterine.

New York

BLACKS AT THE TOP

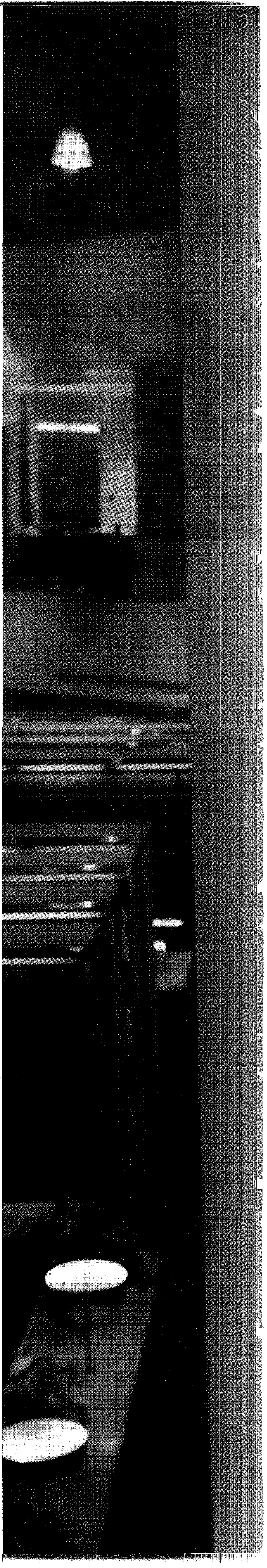
TORN BETWEEN TWO WORLDS • BY ELLEN HOPKINS

THREE MONTHS AGO, GOLDMAN SACHS NAMED ITS first black partner. "I was so happy to hear about it," says Percy Sutton, chairman of Inner City Broadcasting and a friend of the Goldman partner's. "And every time I realize there's a black who's made it in New York who I *haven't* yet met, I feel *great*."

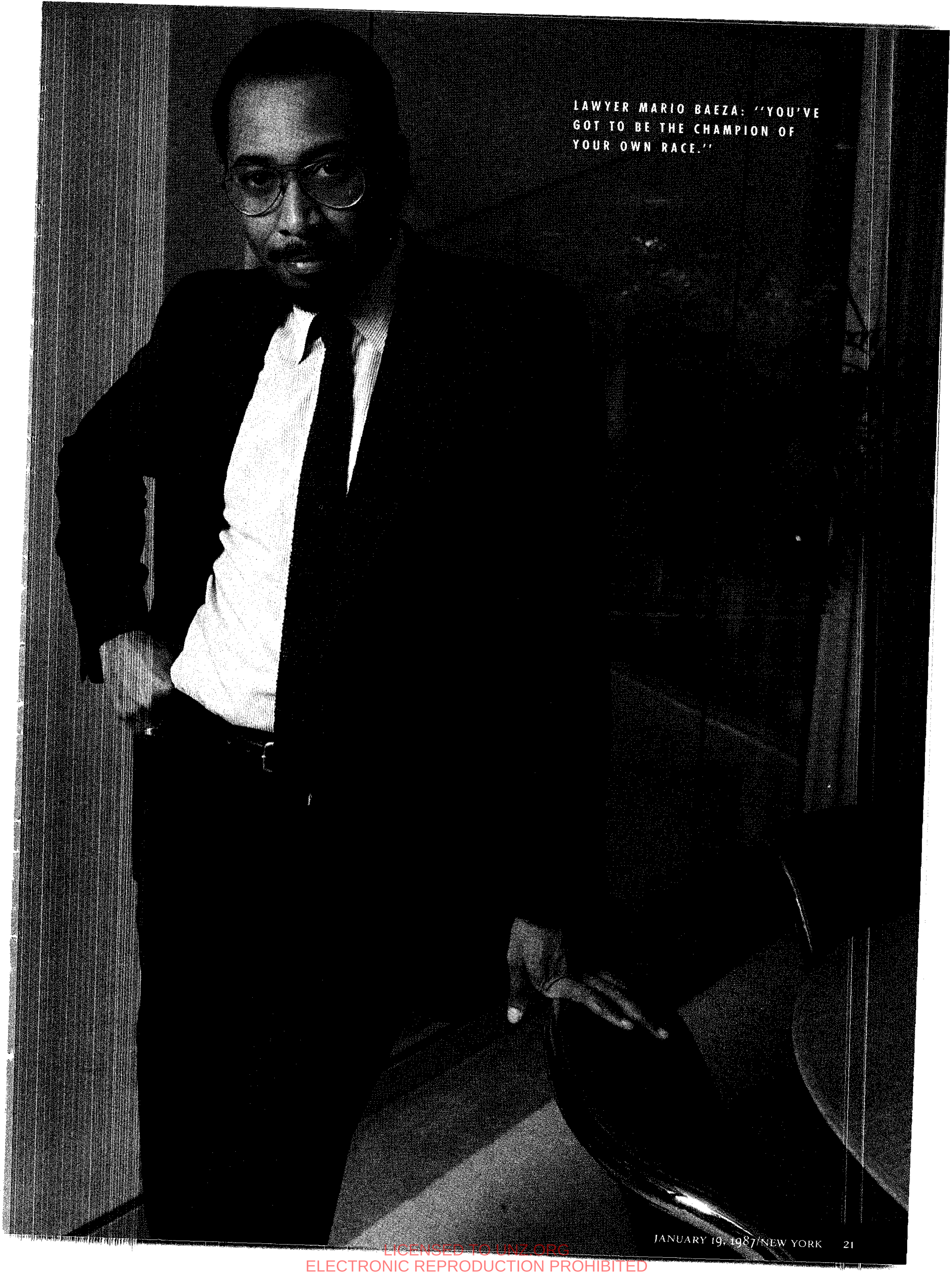
"The majority of successful blacks know each other socially," says Gordon Davis, former commissioner of parks and now a partner at Lord Day & Lord. The black partners of major New York law firms certainly do: They get together for lunch every time another black is made partner. "And we still need a very small table," says Davis.

"There used to be a saying: 'There are only 100 of us,' " says Sullivan Robinson, executive director of Associated Black Charities. Two black-professional organizations have actually played on this saying with their names—One Hundred Black Men and the National Coalition of 100 Black Women. But the clubbiness of the black upper-middle class is beginning to erode: Blacks who aren't necessarily from a tradition of privilege are becoming successful in ways that don't fit the clichés of black success—entertainment, politics, and sports. A black-professional class has existed since the nineteenth century, but it tended to be self-contained, essentially invisible to the white world.

"When my parents grew up," says Denise Dugas, a 30-year-old senior sales representative at the *Wall Street Journal*, "you ran a black bank, you had a black real-estate firm. My father's a doctor with black patients. Today, you don't have to do this—you can succeed that way or try to make your way in



PHOTOGRAPHED BY JAMES HAMILTON



LAWYER MARIO BAEZA: "YOU'VE GOT TO BE THE CHAMPION OF YOUR OWN RACE."

"IN THE AFTERMATH OF CIVIL RIGHTS," SAYS SULLIVAN ROBINSON, "THE GOAL BECOMES ELUSIVE."

the white world. And the choices make it all so much harder."

Twenty years have passed since the height of the civil-rights movement. It has also been a few years since many of the black firsts were achieved—five years since Debevoise & Plimpton named its first black partner, thirteen years since a black surgeon first joined the staff of New York Hospital. And yet, according to many black professionals, true integration remains an unrealized dream.

"There's a new form of Invisible Man," says Davis. "In theory, you can work anyplace you want, live anyplace you want, go to any school you want. But somehow, society continues to be myopic about black achievements. Part of it is that we're beyond the Jackie Robinson era—first in this, first in that. But we're not beyond it enough. The invisibility arises because there's a feeling that one's as good as a hundred, so no one needs to worry about it anymore."

There is ample reason to worry: A black upper-middle class certainly exists, but the 1980 census figures indicate it's still lagging far behind its white counterpart. Out of 1,122,452 black individuals in the metropolitan area who received income in 1980, only 2,733 made over $50,000—0.24 percent. More than 2.5 percent of white adults in the New York vicinity with reportable incomes fell into this category. And of the area's 464,082 black families, less than 2 percent had incomes over $50,000. About 10 percent of the white families exceeded that amount. The 1985 national update indicates that the disparity is continuing: Almost 20 percent of all white families in the U.S. had incomes over $50,000; only 7 percent of black families did.

"The struggle goes on, but it's in different arenas," says Sullivan Robinson. "Once you got beyond the idea that every person had the right to a job, to vote, to sit in the front of the bus. . . . It's hard for us in the aftermath of civil rights to identify the goal anymore. It's more elusive than it used to be."

The notion of a black-professional class thrust into a white corporate world is not one with much history. And the notion of being black and changing classes is also relatively new. The idea that someone who grew up in a housing project can go on to become an investment banker remains a novelty. And the newness of these possibilities creates its own set of complicated questions: Given the fact that racism is still pervasive (as the Howard Beach assault tragically demonstrates), what kind of limits are imposed on your life? Just how integrated do you want to be? What is your responsibility to the black underclass? How do you teach children the best way to navigate in what is still very much a white world? And, perhaps hardest of all, how do you deal with white expectations of what a black professional "should" be?

"I don't want to sound ungrateful," says one young investment banker who grew up in public housing. "Things are immeasurably easier for me than they were for my parents. Nobody's getting fire-hosed on Wall Street. But all the same, when I look at what I do, when I look at my friends, I keep thinking, *Now* comes the hard part."

WHEN GEORGE BROOKER WAS MADE VICE-PRESIDENT of the Mark Rafalsky real-estate company in 1967, it made the New York *Times.* "Those were the days when if a black guy was made a branch manager at Chase Manhattan, it was plastered all over the papers," says Brooker. "This is for a *branch manager.*"

Brooker's office was the sort "you get just once in your life—and that's if you're lucky," he says. "The ceilings were twelve, maybe fourteen feet high; it was incredible. When I went in for my first day as vice-president, I closed my office door and I locked it. I kicked off my loafers and I began to run. I ran and I ran and I ran in circles all around that enormous office. I jumped over the couch, I lay on the carpet in the middle of the floor, I kicked up my heels. I did the most crazy antics you can imagine. Then I stood up, straightened my tie, put on my shoes, opened the door, and said, 'I'm ready to work.' Those heady days are over.

"And now that they are," adds Brooker, "you realize you ain't going no further, that there's a ceiling for black people in the white world."

For this reason, Brooker and his partner, Eugene Webb, decided in 1969 to create a black real-estate firm, one that would both employ and cater to the black population. "My partner went to a white real-estate guy and told him what he wanted to do and that he needed some advice," says Brooker. "And the guy said, 'It's a terrific idea. I'll give you all the advice you want. But if you ever try to come downtown, I'll do my best to kick your brains in.'

"I appreciate that kind of honesty," says Brooker, and he means it. Brooker and Webb opened their office in Harlem—and they chose to stay there. They've also made a tremendous success of it: The property they manage is worth more than $500 million.

"I'm not knocking working in white establishments," says Brooker. "I did it for years. Blacks fought to have the right to be downtown, and it's hard to tell a young guy this, but I never could have accomplished what I have if I'd stayed with white organizations."

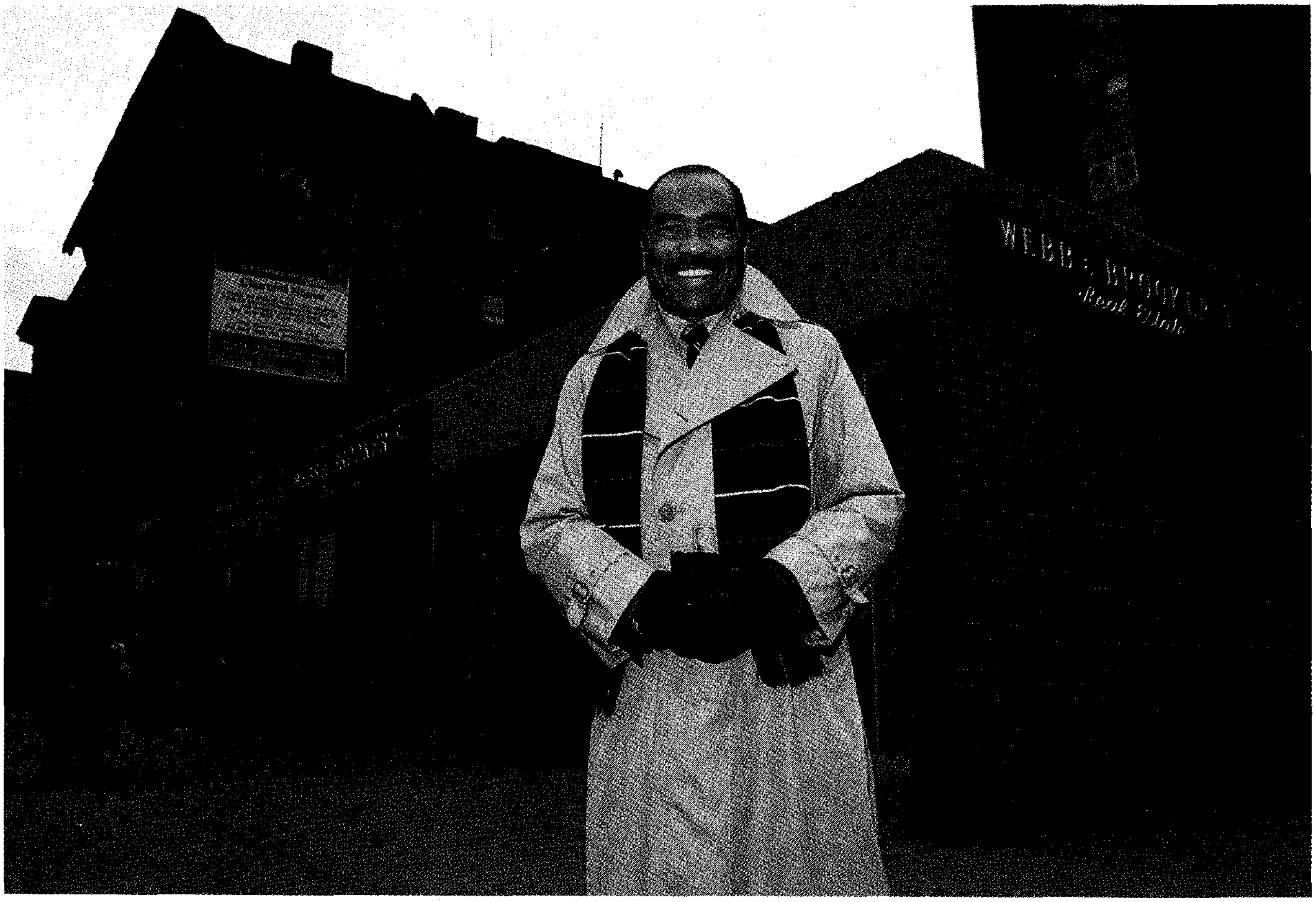
Whether to work in the white world or the black is a dilemma many young black professionals are facing today. "It never occurred to me before that I would go work for a black publication," says Benilde Little, a 28-year-old reporter for *People.* "Until recently. Now I'd consider it. I have friends in investment banking and law. And none of them are planning to stay. Eventually, they want to start their own firms. Because odds are, you'll never make partner. Black people don't get to be CEO at a white corporation."

When Pat Redd Johnson left the public-school system three years ago to become director of admissions at Dalton, some of her former colleagues accused her of deserting them. Johnson had spent seventeen years teaching English in New York City schools. "I felt I'd paid my dues," she says. "I had all these people giving me advice about my career, and meanwhile they were taking their families off to Cairo for vacations. I finally decided it's time to change *my* life. And I felt I had an important job to do here. Kids get to see me as a black woman doing my job—that's an education for them. I've seen parents regard me with interest and surprise—but that's an education for them too. And it's been one for me as well. I used to make jokes about being the only black. I'd call attention to it, I guess, so nobody else could first. I don't do that anymore."

Johnson is one of a handful of black admissions directors at the nation's predominantly white private schools. "I've stopped focusing on that," she says. "Now I just try to get the job done."

Dr. William Curry, a 43-year-old cancer specialist, is the first and only black surgeon at New York Hospital. And he is mystified that this should even be a subject for discussion.

"I'm too busy taking care of sick people to worry about being the only one," he says. Over the years, Dr. Curry says,



many blacks have labeled him elitist: "I'm not sure what they mean. I have an elitist attitude toward what I do for people, that's true. Sometimes, I'll be told that so-and-so wants to know, 'Why aren't you in Harlem practicing in a storefront office, taking care of Medicare patients?' Now, that's nonsense. I grew up in Great Neck—Harlem isn't my background. Why should I be up there? I'm always surprised when I hear these criticisms. Surprised and dismayed to find that when I finally reached the ivory tower, there was not unanimous acceptance."

> "It's important that black kids get to see black entrepreneurs making a good living on 147th Street."
>
> **REAL-ESTATE BROKER GEORGE BROOKER.**

Some blacks who were involved in the civil-rights movement find this sort of attitude naïve. "There are people I knew in the sixties who think I'm crazy because I continue to work for black people," says Roger Wilkins, a senior fellow at the Institute for Policy Studies in Washington. "One man said to my wife, 'By continuing the struggle, Roger's thrown away his opportunity to get rich.' "

Wilkins is troubled by the specter of blacks so assimilated that they lose all sense of the struggle that made this assimilation possible. "It's heartbreaking," he says. "It's integration in the worst sense. Those of us who fought for civil rights wanted them to be as successful as they are, but we also wanted them to give something back. We didn't want them to be as selfish as their white counterparts. We wanted them to know what came before and remember.

"It's psychically comfortable to pretend there's no racism, to tiptoe through life," says Wilkins. "But that's adopting the shallowest of American values. I have been successful in very powerful white institutions, and I have left them, because the price for success inside white America is that you extract your soul, that you give up your blackness. And when you do that, you've struck a Faustian bargain, and there is a pool of shame within you."

There's a joke Percy Sutton tells about assimilation: "A black guy's taking the train into the city from Westchester. The train's real crowded, and he hears someone shout, 'Hey, nigger!' And he turns around and says, 'Where is he?'

"We've lost that black man," says Sutton.

Sutton's company, Inner City Broadcasting, did over $28-million in business last year. One of his radio stations, WBLS, was No. 1 from 1980 to 1983. "But if I'm stopped by a policeman on a dark, lonely road and I don't have on the proper clothes," he says, "I'm still just another nigger."

The Cosby Show WAS FIRST BROADCAST THREE YEARS ago. According to Dr. Alvin Poussaint, the Boston psychiatrist who acts as a script consultant, the most common reaction from whites has been " 'The show's great, Cosby's funny, but it's not *real,* is it? You're putting one over on us, right? Black families like that just don't exist.'

"A lot of them seem to think we're presenting these perfect role models that don't have any reality in the black community," says Dr. Poussaint. "I don't know that the *Cosby* family is any less realistic than any of the *white* families you see on sitcoms."

People are always surprised to discover that there are upper-class blacks, says E. Thomas Williams, who grossed between $8 million and $10 million from his conversion business last year. Williams, 48, lives on East 67th Street. His wife, Auldlyn, was the first black member of Baltimore's Junior League; their

"EITHER YOU'RE A CRACK DEALER OR YOU MUST BE A SUPERBLACK," SAYS RENÉE LEGGETT.

daughters attend Harvard and Spence. "My family was part of a community of free blacks that went back to the early 1800s," Williams says. "My wife comes from a background of great privilege. It's important that people see we're succeeding, because success is what this whole country is about."

The lack of positive black images—in media or advertising—is a common complaint. Renée Leggett, a marketing manager at the New York *Times,* says she seldom watches television because of the way blacks continue to be portrayed. "Either you're a crack dealer–derelict or you're a Bill Cosby superblack," she says. "There's got to be something in between, but you'd never know it."

Pat Johnson gets particularly annoyed whenever she looks at women's magazines and sees life-style stories about working mothers—who always happen to be white. "I feel like taking a picture of me and my kids and sending it to *Vogue* and saying, 'Don't we count?' " she says.

Alan Carter is an entertainment reporter for the *Daily News.* "A white person once said to me, 'I don't like *The Cosby Show* because you almost never see white people on it,' " he says. "Well, now you know what it's like for me. I'll wade through ten hours of TV and I'll see three black faces—and they belong to a mugger, a pimp, and a whore. Excuse me, but I don't happen to identify with any of those people."

WHEN BENILDE LITTLE WAS YOUNG, HER PARents told her that racism would be over by the time she grew up. "And I believed them," she says. "It's only been in the last few years that I realized it just wasn't the case. That it doesn't matter that I had two parents, a backyard, and a station wagon, that I graduated from college, have a good job, live on the Upper West Side. That's not what anyone sees. People look at me, and all they see is black."

When she worked for a New Jersey newspaper several years ago, Little felt she was getting assigned welfare stories a bit too often. "At first I thought, You're in a special situation—you should try to help these people, be an example to the children," she says. "But I got tired of trying to find a new way to describe the smell of urine. And if I'd wanted to do social work, I'd have become a social worker. The mothers would look at me like I was this traitor. There wasn't this wonderful bond between us just because of our race."

Every few months, Little goes to Harlem to get her hair braided. "Sad to say, it's one of the only times I go there," she says. "I wish I could live in Harlem, but I can't. I'd just be too scared. The last time I went up, I got some coffee in a Blimpies. And the people there—well, I could tell they didn't work for Time Inc. Whenever I'm in a situation like that, I try to say as little as possible because of the speech differences. And as soon as I asked for a cup of coffee, I could see it registering with everyone—'Oh, she's one of *those blacks.*' I hate to say it's an us-versus-them situation, but often it is."

Last fall, *The Washington Post Magazine* did a cover story on violence and underclass blacks. And some of Little's acquaintances who were familiar with the article felt compelled to let her know they understood *she* was different. "They think that's a compliment," Little says with a short laugh. "What they don't realize is that I don't necessarily want to separate myself from that element. There's a lot of guilt attached."

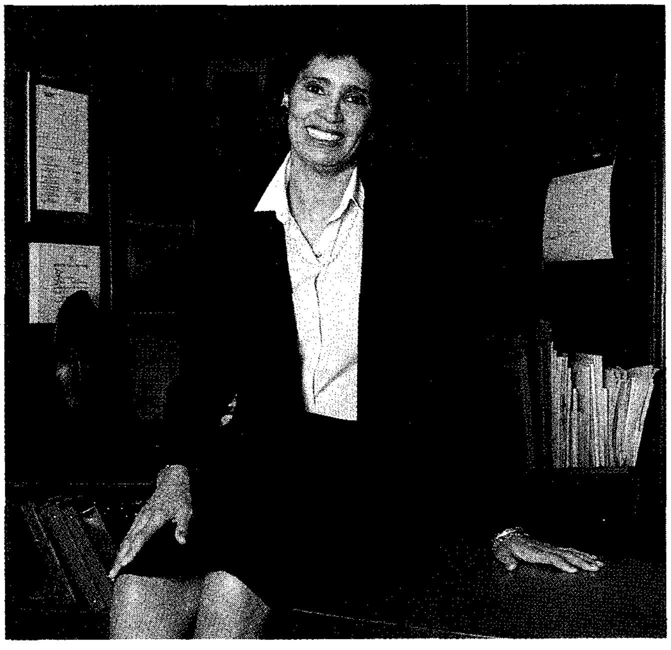
Responsibility to the black underclass is a major part of the reason George Brooker and Eugene Webb chose to stay in Harlem. "It's important that young black kids see in their district black entrepreneurs who open a business on time every day," says Brooker. "We want them to see that someone other than a numbers backer or a drug dealer can make a good living on 147th Street." Brooker and Webb's offices, which are at street level and run for half a block, have a glass façade, without a single bar.

Real-estate investor E. T. Williams is currently negotiating to buy a 1,800-unit complex in a middle-class section of Harlem. He plans to sell the apartments for around $15,000 each—way below the market rate—so that current tenants will have the opportunity to buy. "I do my best to set an example for less fortunate blacks," he says. "I want them to see they can succeed in a field like real estate, and not only make a lot of money but make enough so they can give a lot away, like I do."

Associated Black Charities is a four-year-old umbrella organization that funnels contributions into 59 charities connected to the black community. "We needed a structure for black professionals to give something back," says director Sullivan Robinson. "We've always been a generous people, but the concept of disciplined giving outside the church is new to the black community."

To date, the organization has allocated a little over $1 million, an amount that Robinson concedes is small. "Maybe a black in a white organization could deliver more than we can at this time," says Robinson. "But this goes beyond just money. It's important for blacks to realize that be-

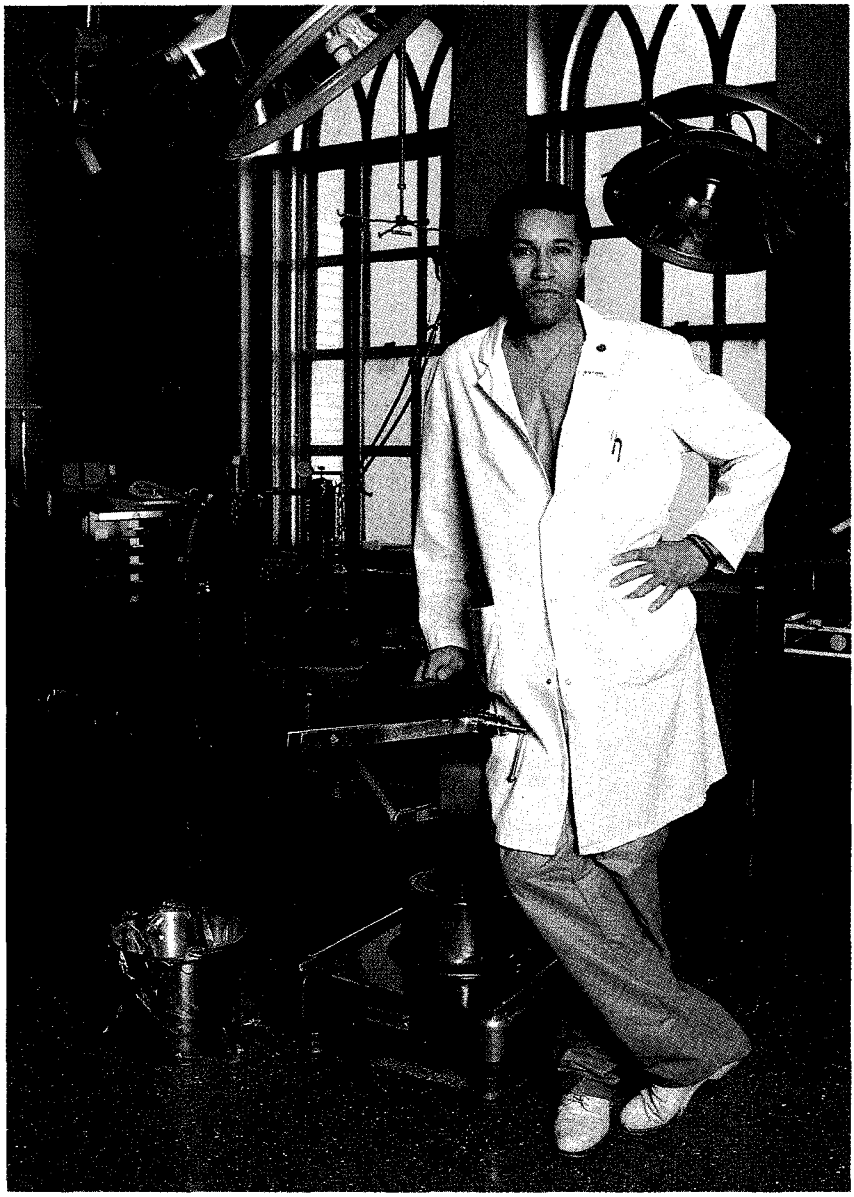
"I've seen parents regard me with interest and surprise—it's an education for them. And for me as well."



ADMISSIONS DIRECTOR PAT JOHNSON.

sides being the recipients of charitable dollars, they can also *give* those dollars and *manage* them."

"Sometimes I'll be told, 'So-and-so wants to know why you're not practicing in Harlem.' Now, that's nonsense: Harlem's not my background."



SURGEON WILLIAM CURRY.

ONCE A WEEK, RENÉE LEGGETT leaves her apartment on Central Park West and goes to Harlem to tutor children. "I go to Harlem to get slapped back to reality," she says. Leggett grew up in a poor black neighborhood in Cleveland; her parents never finished high school. Leggett, by contrast, has two graduate degrees—a master's in economics from Northwestern and an M.B.A. from NYU. "Considering my background," she says, "but for the grace of God, I'd have three kids and be in the projects."

Leggett has managed to stay close to childhood friends. "I have a problem with people who leave their community behind," she says. "I've been lucky—they don't seem jealous of me. My mother's seen me move between the two cultures. And she says it's amazing how I change, depending on whom I'm with. My mannerisms are broader, my English becomes more relaxed, I use more jargon, different words, when I'm with black friends. White is stiffer, more formal. And I talk about different things. I've got an apartment that's about to go condo, but I don't talk about condo conversion with my old friends."

For Leggett, one of the most sensitive issues related to jumping classes has been how to deal with black subordinates. "They'll sometimes think they can be more familiar with me," she says. "There's this attitude of 'I can come in a little later. I don't really have to do this, do I?' " Leggett likes to leave notes of instruction on her secretary's chair at the end of the day. A secretary once returned one of them with the written comment "I don't appreciate being left these notes. And I don't appreciate the fact that you didn't say please."

Leggett took the woman aside and said, "Let's get something straight. We're not friends, and we're not peers. You work for me. When I tell you to do something, I'm not asking you a favor. Saying please isn't in my job description."

After having a white assistant for a year, Pat Johnson asked the woman why she had agreed to take the job in the first place. "And she told me she really wanted to know what it would be like to work for a black woman," says Johnson. "At first, I was stunned—I laughed. Then I got curious and I asked her, 'So what *is* it like, working for me?' She said, 'Different.' "

Renée Leggett has made a conscious decision never to discuss certain subjects with her white friends. "I once heard my mother and brother talking about $6,000 a year being a good salary. I can't tell something like that to whites—I don't want to make them uncomfortable," she says. Leggett goes to lectures on African culture in Harlem, but when friends at work ask what the lectures are about, she simply says, "History."

"Otherwise," she says, "it sounds too radical."

Leggett does, however, draw the line at dressing a certain way. "When I first came to the *Times,* I wore those gray pinstriped suits, nice little ties, and Brooks Brothers shirts. We call them costumes. And it wasn't me. I finally realized that while I like to make an effort to fit in with both cultures, I didn't have to dress white."

Dr. Calvin Michael, a psychiatric resident at Albert Einstein, also sees his life in dualistic terms. He's 29 and on a recent rotation was the only black. Michael and his wife have chosen to live in a black section of Mount Vernon—in a two-family home they share with his mother. "My philosophy has always been 'Go into camp, get the goods, and then bring them back to your community,' " he says. "It means a lot more to blacks that I live where I do than if I lived on the Upper East Side. It's like I'm

“WE ALWAYS WANTED OUR DAUGHTERS TO MAINTAIN A BLACK IDENTITY,” SAYS INVESTOR E.T. WILLIAMS.

bused in to work, I do what I have to do, and then I go home.”

“IN TERMS OF WHAT HE WANTS AS A PLACE TO LIVE, A black person is the same as a white,” says George Brooker. “White yuppies want good schools, secure streets, all the amenities. That's true for blacks too.”

Twenty-five years ago, Brooker and his young son were watching a show on South Africa. “Mr. Murrow was giving both sides of the situation,” says Brooker. “He presents a white guy impeccably dressed, sipping a cool drink on his shady veranda, saying with a wave of his elegant white hand, ‘We have nothing against our blacks, we take good care of them.’ Mr. Murrow calls this white guy a European. Then the scene shifts to a black leader in some native garb, and he's in a mud hut, kids running all over the place screaming, animals, dirt. It was a mess. And this black guy keeps saying, ‘We demand our rights.’ Mr. Murrow calls him an African.”

When the show was over, Brooker's son asked, “Dad, what's an African?”

“I reared up in all my black pride,” says Brooker. “And I told my son the history of the black people. I told him about the African tribes, I told him about the slave trade, about plantations, about the freedom trains. I took him all the way up to civil rights. And so I finally said to my son, ‘In the end, we're all Africans.’ ”

Brooker's son thought for a moment and then said, “Dad, you can be an African. I want to be a European.”

Brooker explodes with laughter at the memory. “It wasn't about race,” he says. “It wasn't about wanting to be white. All that child could see was two styles of living—and he knew he wanted to be on that shady veranda. He didn't want to live in any mud hut.”

When Dr. Curry and his wife, Katherine, were looking for a house thirteen years ago, they settled on Chappaqua, because that's where they found the Tudor house they wanted. Race, they agree, was never a consideration. “We were looking for a place with nice, normal people like us,” says Katherine. “Whether or not the neighborhood was integrated wasn't something we ever discussed.” Chappaqua is still known for being lily-white, but the Currys have never found this to be an issue, much less a problem.

“I've carved out—inherited, rather—a color-blind existence,” says Dr. Curry. “And I'm passing that on to my sons.”

Other black parents who've ended up in similar circumstances are less sanguine. Doug and Priscilla Dixon moved to Chappaqua three years ago. Doug, 38, is a lawyer; Priscilla, 35, is a psychologist. Like the Currys, they chose Chappaqua because they fell in love with a house. The Dixons, however, were very concerned with the racial balance of the area, particularly because of where their home was. The house is on the town's border, so their school system is not Chappaqua's but that of the next town over, Armonk. And Doug junior is the only black child in the Armonk grammar school. (The Dixons' daughter, Angela, goes to a private school.)

For this reason, the family decided to join Jack and Jill, a black organization that dates back to the thirties. The group, which has chapters around the country, organizes outings for children aged two to eighteen and their parents, everything from museum trips to skating parties. “It runs the gamut,” says Doug Dixon. “There's black-culture stuff, but a lot of it is just about camaraderie.”

Doug junior is six years old. Last year, his father says, he had loads of friends. This year, he has virtually none. “No birthday parties, no nothing,” says Dixon. “Maybe this group of classmates is just less social, I don't know. I suspect there's more going on than that. It's caused us great concern—my wife and I keep wondering if we did the right thing by moving here.”

The couple was especially worried by a series of racial incidents that plagued their daughter last year. Angela has since changed schools, and the situation has improved. “But things like what happened to Angie just make it even more plain why Jack and Jill is so important,” says Dixon. “This allows our kids to meet other kids who live segregated lives—they've discovered they're not the only ones. It's a chance for these kids to compare notes.”

BENILDE LITTLE DIDN'T BELONG TO JACK AND JILL when she was growing up. “I used to think all that separate-but-equal thing, creating your own social world, was horrible,” she says. “Now I'm not so sure.” Last summer, Little rented a house in the Oak Bluffs section of Martha's Vineyard, a primarily black community. “I feel comfortable there because people are more polite, more pleasant,” she says. “Not that people aren't nice on the other part of the island. I just don't feel on display in Oak Bluffs, because everyone's black.”

Alan Carter admits to feeling very much on display when he visits a white friend in East Hampton. “I'll get stared at, but that's okay. My friend refers to my visits as fresh-air outings. *I* think my going there is a nice way of saying, ‘Yes, we're coming to *your* neighborhood,’ ” he says with mock menace.

There are certain neighborhoods, however, that Carter has yet to conquer. He lives in Queens, even though he can afford to live in Manhattan. And his reasons are purely racial. “There *are* limits in my life,” he says. “I don't have the time or energy to deal with being told, ‘Gee, we had an apartment, but guess what. We just rented it.’ ”

Every summer, E. T. and Auldlyn Williams take their two daughters to a predominantly black community in Sag Harbor. “We've always felt it was important that they maintain a black identity,” says Williams, “in case they were ever rejected because of race. So far, that hasn't happened. But my wife worries about it. She'd like them to marry black guys—she feels it makes it easier in the long run. I just want them to date nice, ambitious boys from nice families. That's something we disagree about.”

The Williamses *do* agree that Sag Harbor provides a good balance to living on East 67th Street. “There obviously aren't too many blacks in our neighborhood,” says Williams. “In fact, we used to know every black on the Upper East Side. That's not the case anymore. Some blacks moved in the other day in the Seventies whom we don't know.”

Kate Harris, director of the Northside Center, a mental-health clinic for children in Harlem, says that many of her black friends live in neighborhoods “that aren't commensurate with their incomes.”

“It may be an active choice on their part,” she says. “But barriers still do exist. It's not so easy to be black and walk into a Park Avenue co-op and say you want to buy.”

Harris is the daughter of renowned educator Kenneth B. Clark. She and her husband, Donald (who has the reputation of having been jailed longer than anyone else during the civil-rights movement), used to live at 145th Street and Lenox Avenue. Today, they live in the Westchester suburb of Hastings with their three teenage children.

"Sometimes I feel ambivalent about the life we've given them," says Harris. "We set out to give our kids an integrated life; they *live* an integrated life. That's the goal we're all supposed to have, right?

"But there are times when I worry that they've become too . . . white," she says with a sheepish smile. "I don't always get the strength of conviction about their black heritage I would like to see. But what are you going to do? *We're* the ones who left Harlem, *we're* the ones who brought them to Hastings."

The Harrises' nineteen-year-old son has a white girlfriend. "They seem completely oblivious to the fact that they're an interracial couple," says Harris, sounding a bit bewildered. "They go anywhere. And I'm not sure that's so great. It's wonderful to see kids with that healthy, unencumbered spirit, but . . . *I* notice they're an interracial couple, so I'm sure other people do, too. I'd be lying if I said I was totally comfortable about it."

BONNIE PLEASANT DOBRISH, 54, IS A FREE-LANCE art dealer. Her husband, Robert, a 46-year-old lawyer, is white. The Dobrishes are enthusiastic supporters of black culture: They collect black art and regularly attend opening nights for Alvin Ailey and the Negro Ensemble Company.

"We're in many situations where I'm the only white," says Robert. "And I guess I try to stay a little lower-key when I'm the only one. I was made an honorary black years ago, so I'll sometimes make the mistake of feeling a little too relaxed, a little too comfortable, and I won't acknowledge the differences as much as I should. Then I'll get my comeuppance from Bonnie."

"It's not that Robert makes racist remarks," says Bonnie. "It's just that he isn't tactful, and some of the things he says could be *perceived* as racist. I'm always kicking him under the table. But our friends aren't only black. We're in just as many situations where I'm the only white."

"Black," Robert corrects her, and she laughs.

"You see, I get confused," Bonnie says. "All this separation of the races seems so stupid to me, I can barely keep it straight."

When Robert first introduced Bonnie to his mother, she was "floored," he says. "The only black people she'd known before had been maids. That someone as classy and elegant as Bonnie could exist was beyond her comprehension."

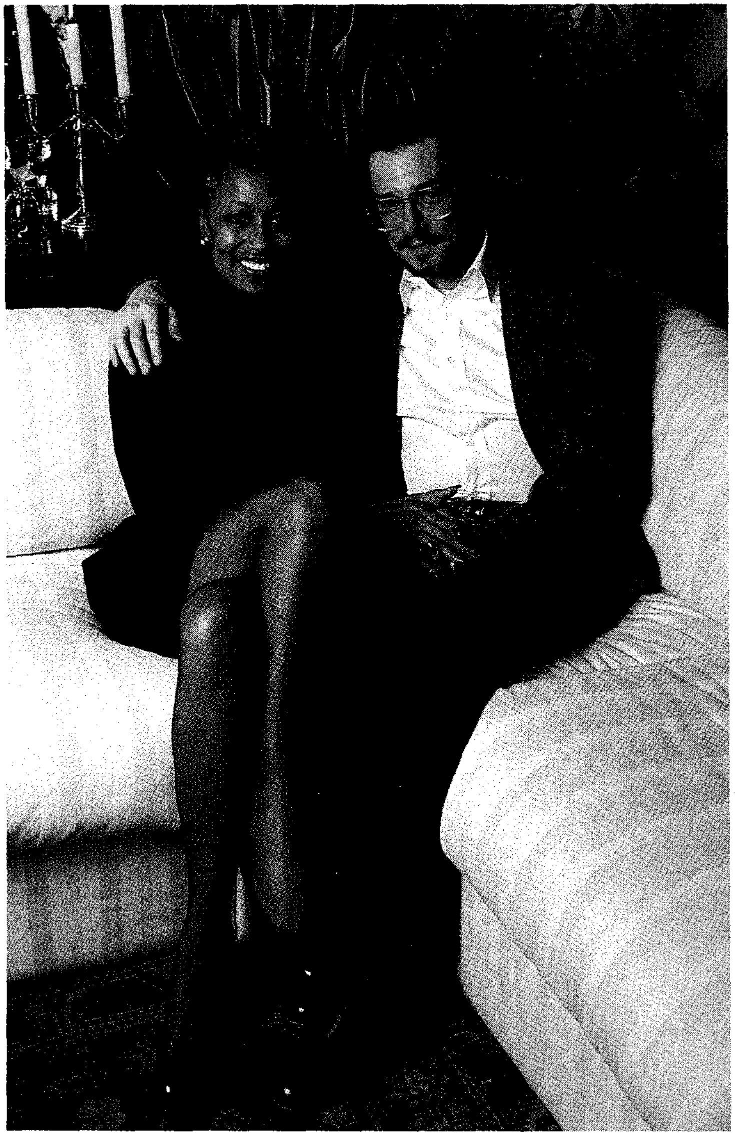
"She finally decided I must be an *extraordinary* exception," says Bonnie. "Then she met my friends. She said to me later, 'They're so beautiful, they're so intelligent. I lived this long, and I never knew there were people like this.' "

"It was too much for her," says Robert.

"White people who aren't racist can often say racist things," says Bonnie. "You have to be aware of the difference. What clearly *is* racist is the way cabdrivers will treat you." When the Dobrishes try to hail a cab, Bonnie will often step back a few feet so the driver will see only Robert. "It amazes white people that this should be so, but that may be the only way we are going to *get* a cab," says Bonnie.

"We're so lucky, though," she adds. "There will always be racist incidents, but race has never been an issue between the two of us. We love each other so very much, it couldn't be."

"Race has never been an issue between the two of us. We love each other so very much, it just couldn't be."



BONNIE AND ROBERT DOBRISH.

Renée Leggett used to date a white man. She doesn't think she ever will again. "There are too many tensions getting in between you," she says. "Plus, there's a cultural and spiritual connection that wouldn't be there between a black and a white." Leggett, who is 37, is currently not dating anyone seriously. "The problem is, black women are outstripping black men in professional achievement. There just aren't the numbers of men like me out there that there should be."

"Sad to say," says Alan Carter, "but a young black man who speaks well and has a good job—well, as far as black women are concerned, he's a catch. It makes me uncomfortable. But when I meet a *white* woman, it'll often be, 'Gee, Alan, I like you a lot, you're not bad to look at, but no, I can't date you.' "

When Dr. Calvin Michael was in college, he dated whites. "But I soon realized that while I was looking at the person just as a person, these women were playing out their fantasies about black men," he says. Michael finally fell in love with a black woman and married her. "Dating was one thing—marriage was another story altogether. I wouldn't have wanted to give up my life. Someone usually has to give up their life in a white/minority marriage. And it tends to be the black."

MARIO BAEZA AGREES. BAEZA IS QUITE USED TO navigating in a white world: He went to Harvard Law School when only a handful of blacks were there and in 1982, at 30, became the first black partner at Debevoise & Plimpton. But Baeza lives in an integrated section of Englewood, vacations "with people of color," and, until his marriage, always dated blacks or Hispanics.

"My father was pretty strict about it," says Baeza. "Since I was the only black in my school, a date was imported for my ninth-grade prom. The message was clear: Great, you're accepted, but start screwing around with white women, there's going to be a backlash.

"Also, it's simply for the pride of the race. Who needed it?" says Baeza. "My father was right. It was sort of classy, I thought, not to want to date white women. You've got to be the champion of your own race."

When Baeza was at Harvard Law, he discovered exactly what being that champion would entail. "We read the Dred Scott case my first year. Everyone else was discussing the idea of movable chattel, and all I could think was 'This is a human being. What am I doing here listening to a black guy being defined as property?' I wished so much that I could just embrace this way of thinking. It wasn't wanting to be white; it was not wanting the additional burden. It's the black tax. You go to law school, you study like crazy, *and* you have to continually wonder, Am I adopting a way of thinking that could be used to enslave me?"

Baeza finally resolved his conflict by deciding that "by understanding the law, you can protect the race." Today, in addition to such major stock-exchange companies as American Airlines, Baeza represents the Harlem Commonwealth Council and Freedom National Bank, the largest minority bank in the country.

"I'm integrated, but I've never tried to be white," he says. "That's not what I aspire to in life. I don't aspire to get into some fancy all-white country club. You pick your battles. That isn't mine."

Ten years ago, Dr. William Curry was proposed for membership at the Mount Kisco Country Club, in Westchester. At the time, the club had no blacks. When a member introduced Dr. Curry to the president, the president's greeting was "We're not looking for any tokens."

"I've been criticized for being too hard and cutting, for slashing too deep—in comments, you understand, not surgery," says Dr. Curry. "And what I said to him was 'I'm not interested in being a token. I just want to play golf.' If that's hard and cutting, I'm sorry."

Despite the president's reaction, Dr. Curry applied for membership. The local papers got hold of the story, and overnight the Currys became, as Katherine Curry ruefully says, "famous." A few months later, Dr. Curry got a call from a club member.

"He said our application had been accepted, that a party was being given in Katherine's and my honor, and that he begged me to forgive a very stupid remark made by the club's beloved president."

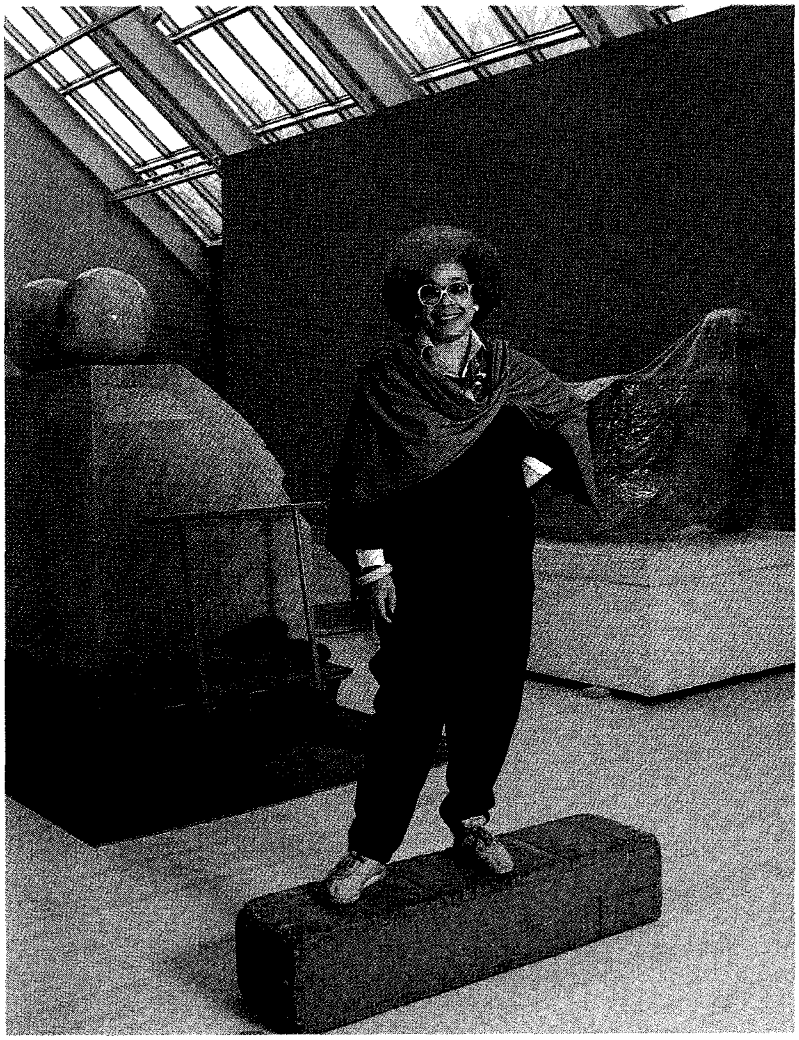
The Currys joined the club, and, Dr. Curry says, "it's been a magnificent experience ever since. And I'm telling you from my heart, I actually enjoyed the whole thing. I got a macho kind of pleasure out of it all. I'm not sure why."

SEVERAL YEARS AGO, PAT JOHNSON'S TEENAGE daughter Cydney said to a teacher, "You're supportive of Jews in the Holocaust, but you show no sympathy at all for blacks." Her mother's first thought was "Oh, boy, am I going to have to sit on her."

"Cydney was right, of course," says Johnson. "But it's so hard to explain what the problem is to someone that age. You want to teach them moderation, not confrontation."

The lesson Dr. Calvin Michael learned from his father, who is also a psychiatrist, was to use the tools of his trade to combat racism. "That's the nice thing about being a psychiatrist," he says. "I can call a white person a racist and cloak it in all kinds of psychological mumbo jumbo so that we both walk away smiling. But you've heard me. And I've made you anxious. I

"I was in this double bind: I wanted to prove I didn't get this job because I was black. But I also didn't want to overlook black art."



CURATOR LOWERY SIMS.

"AMERICA'S VERY TRENDY," SAYS ROGER WILKINS. "BLACKS WERE 'IN' IN THE SIXTIES; WE'RE NOW PASSÉ."

know how to ask questions that get under the skin of a white self-proclaimed liberal and force you to confront the racism in your own soul. That's my way of getting treated with respect."

Dr. Michael's black advisers at Einstein will sometimes question his methods. "Their thinking is probably a lot shrewder than mine," he says. "They'll say, 'That's not the way, Calvin. Play your cards close to your chest.' They'll tell me that if I'm going to confront people, I better be damned sure that I know it all, that I'm better than anybody else, that I never leave myself vulnerable. They should know. They're the survivors. They'll never let whites know what they're thinking."

Joy Jones, a partner at Rogers & Wells, was sixteen before she heard her first racial slur. "I found out about prejudice intellectually, not personally," she says. "My parents created this perfect bubble for me. I wasn't allowed to play with other children until they'd met the parents; they wouldn't allow me to go anywhere unless they'd been there first. So I very clearly remember the first time someone called me nigger. I actually felt excited. My first thought was 'Oh! It's finally happened! What am I feeling?' " Jones laughs uproariously. "It was a very funny response. I was just *interested* in how I was reacting."

Mario Baeza was the only black in his Catholic grammar school in Montclair. "Sure, it was a problem," he says. "A problem that got resolved rather quickly. My father told me, 'If anyone calls you nigger, hit him. And if he's bigger than you, hit him and run.' By the time I'd beaten up all the kids worth beating up, I was accepted."

Dr. Curry is put off by such solutions. "It's difficult to become partner with attitudes like that," he says. "Many of my younger relations feigned hostility toward whites during college. They wasted, as far as I'm concerned, years of their lives. And the majority of them have learned to regret attitudes that were detrimental to their progress."

His two sons are now thirteen and fourteen. "They know there's a scarcity of black people in Westchester," he says. "But we don't discuss it. I've never discussed race with my sons in a profound way. There's never been any need. My father and I never had any profound discussion about race either. It was definitely a nonissue in our lives."

Dr. Curry was at Howard medical college from 1964 to 1968, a potentially explosive time to be black and in a southern school. "But I was too busy learning to be a doctor to worry about that stuff," he says. "I had black professors who would point out the more radical elements to me and say, 'Look at these people destroying their careers.' "

Investment banker Jack Casey (not his real name) is another pragmatist. "I'm quite cynical in this regard," Casey says. "In a way, race doesn't matter all that much in investment banking: The color that matters here is green. But I'm sure black jokes are told once I leave the room. They have to be—I've heard what the men say once the women walk out the door. But as long as they pay me a lot of money, I really don't care. I grew up in the inner city, I've been shot at, I've seen people killed. This is child's play."

ERROLL MCDONALD IS A 32-YEAR-OLD EDITOR AT Random House—the only black editor in its trade-book division. In his nine years with the company, McDonald, who edited Jack Abbott's *In the Belly of the Beast,* has published five hardcover books by black writers. "Not many," he says. "But my purpose in publishing is not only to publish blacks—I have other interests. This issue of race I ultimately find very tedious. I suffer from race fatigue. The fact that white or black Americans are racist is the least interesting thing I know. Not that racism isn't a dangerous and insidious disease. But it's like talking about the weather."

Despite his reluctance to be identified solely as a black editor, there have been times when McDonald has gone out of his way to champion a black writer. "With *Aké,* I knew that Wole Soyinka was a world-class writer. But the fact that his name was difficult to pronounce and the book had a title that wasn't obvious posed problems for some people here," says McDonald.

"In the end, though," he says, "the greatest pressures from whites are from those who want you to be blacker-than thou. It is assumed that I would want to consider any book about South Africa. And I can't think of any subject on which nothing more needs to be written. Action is needed, not more books. There are agents who feel that any book by a black writer, regardless of its merits, is of interest to me."

McDonald is responsible for Aventura, a paperback series of quality foreign fiction. "My goal was to publish books from all over the world, contemporary world literature," he says. "I had to do battle in order not to make it a Third World series. Agents would call me up and say they had a book from . . . Jamaica, assuming that I would never want to see a book from Germany or France.

"But I can't take whites to task about it," he says. "They don't know any blacks, they don't work with them, they don't live near them, they don't have them as friends. Ignorance has to build tension."

"Blacks always have to ask themselves, Why interact with whites?" says Dr. Calvin Michael. "It's almost a given that you will experience hurt."

"THERE'S BEEN A FAILURE OF INTEGRATION," SAYS Gordon Davis. "Ten or fifteen years ago, when people were more aggressive about exhibiting their liberal tendencies, things were more promising. There was this initial puppy-love infatuation with integration. Today, it's more than likely that my wife and I will be the only blacks at any social gathering."

When a white couple told Kate Harris that she and her husband were the only black friends they had, Harris was astonished. "But it started me thinking," she says. "Maybe we're the only black friends a lot of our white friends have. It's unfortunate."

"America's very trendy," says Roger Wilkins. "Blacks were 'in' in the sixties. We're now passé."

"A lot of whites would like to have black friends, but they don't know how to do it," says E. T. Williams. "It's *nice* for them to have black friends."

Last May, Benilde Little decided to have a party and invite all her friends, black and white. "It was risky, but I did it," she says. "It was risky because black parties are different from white ones. I know that sounds like a blanket statement, but it's true. Black parties start later, people don't drink as much, the lights are lower. Then there's the music difference—that's obvious. To be honest, when I go to a white party, I never feel like I'm at a party. It's like I'm there to exchange business cards."

E. T. Williams's younger daughter began looking at colleges this fall. "My wife and I are concerned," he says. "We don't want her to go to a college where the black students will force

"I TRY TO LOOK ON THE BRIGHT SIDE," SAYS ALAN CARTER. "BEING BLACK CERTAINLY IS CHARACTER-BUILDING."

her into an all-black situation. That's not the real world."

WHEN LOWERY SIMS WAS GROWING UP, HER mother told her, "If anyone calls you a nigger, just say, 'Your father's one, too!' " Sims giggles as she recounts with a *na-na* intonation. Sims, 37, is an associate curator of twentieth-century art at the Metropolitan Museum of Art. "Your parents tell you the way the world will be when you're little. Then you discover the way things *really* are, and you can afford to be silly and giggle," she says. "I always tell people I got my job through affirmative action. Let's talk turkey here—I have serious doubts I'd have gotten it otherwise. I was in this double bind for years: I wanted to prove I didn't get the job just because I was black. But I also didn't want to overlook black art."

Today, Sims "makes no bones" about her interest in black, Hispanic, and Asian artists. "My view of the world—and art—is colored, if you'll pardon the pun, by being black and a woman. I'm on panels to pick public art, and I always say, 'I'm not looking for quotas. It's the weeding-out process I want to change.' I just want people to be aware that these are real artists making real art, just like any white man would do."

A certain percentage of Sims's time has always been devoted to what she refers to as race duty. "If a little church in Harlem wants to do a show of black artists, well, this is clearly not the most important thing in the world. But I'd never snub or ignore them." She is intrigued by the theory that blacks were used in early Western art to represent conscience.

For Sims, being black has meant she continually steps back to reassess situations. "It's the examined life taken to an extreme," she says. "You could call it paranoia, but I see it in a more positive light. I find examining life to be a useful exercise—being black has a lot in common with going to the shrink. One of the complaints about whites is that they run roughshod through life without ever taking stock."

White males take a lot for granted, says Alan Carter. "When they're looking for a job, chances are the interviewer will also be white and male, so they've got that in common. No one's going to look at them and wonder, somewhere deep inside, 'Is he militant? Is he a Tom? Why does he want to work in a white organization?' Wherever I go, I have all this extra baggage."

Carter adds with a shrug, "But I try to look on the bright side: Being black certainly is character-building."

Only ten years ago, psychiatric textbooks were insisting that blacks didn't suffer mental illness the way whites did: Blacks were never victims of depression; blacks could not be manic-depressive. Dr. Phyllis Harrison-Ross, the 50-year-old director of the Community Mental Health Center at Metropolitan Hospital, has been closely involved in correcting those notions.

"The roles whites assign to blacks are fascinating. I'm often put in the mammy role."

PSYCHIATRIST PHYLLIS HARRISON-ROSS.

"It was a problem of definition," she says. "A white male who's manic might charge thousands of dollars in a department store. Well, they're not going to let a black man go on a spending spree at Saks. And depression: Black folks like to sing and dance." She shuffles her feet ironically. "We were happy folk, how could we be depressed?

"The roles that whites assign to blacks are fascinating," she says. "For instance, I'm put in the mammy role all the time. People are very comfortable coming to me with all their problems, even though I'm essentially an administrator here. I'm not paid to be a mammy. As director of the psychiatric ward, I have to deal with government agencies, I direct policy—mammy ain't nowhere in my job description."

Dr. Alvin Poussaint believes that in the workplace, different traits are perceived as desirable according to the color of one's skin. "When a white man is promoted," says Dr. Poussaint, "it's because he's decisive and aggressive. But when a black man is promoted, there's more of a concern with image. The black man who dresses well, speaks well, has Caucasian features, is the one more likely to move up. You still see black professors with British accents who grew up in Mississippi. They learned to overpronounce their *t*'s because they thought it would make them more acceptable."

Denise Dugas is extremely fair-skinned, her features vaguely Asian. "People have thought I'm everything from Hawaiian to Spanish," she says. "If you look like I do, you wouldn't believe what you can overhear when the whites think there aren't any blacks around. I don't know if I'm supposed to say, 'Pardon me, I'm black.' And sometimes, I'll be in a situation where there's just a few blacks. If I go over to them, I don't know if I should say, 'Excuse me, could you be real? I'm black.' " Dugas used to pray she'd "wake up black. I get hassled from whites, I get hassled from blacks, all because of the identification problem."

She adds dryly, "But I suppose my looks have made some things easier. I don't push the panic button when the interviewer sees me."

"I'm sure things would be different if I had thick lips and a wide nose," says Dr. Michael. "That's an asset, and I exploit it."

Susan L. Taylor, editor-in-chief of *Essence* magazine, refers to society's glorification of Caucasian looks as the plantation mentality. "It's so sad: A lot of whites *and* blacks penalize people who look too Nubian. I think Oprah Winfrey was shocked when we put her on the cover. The woman's going to make something like $30 million this year, but because she's full-figured and full-featured and has dark skin, she seemed surprised at the idea of her looks being celebrated as fashionable."

People, black and white, have asked Dugas why she doesn't try to pass. "For the same reason I've never murdered anyone," she says indignantly. "Because it never would occur to me."

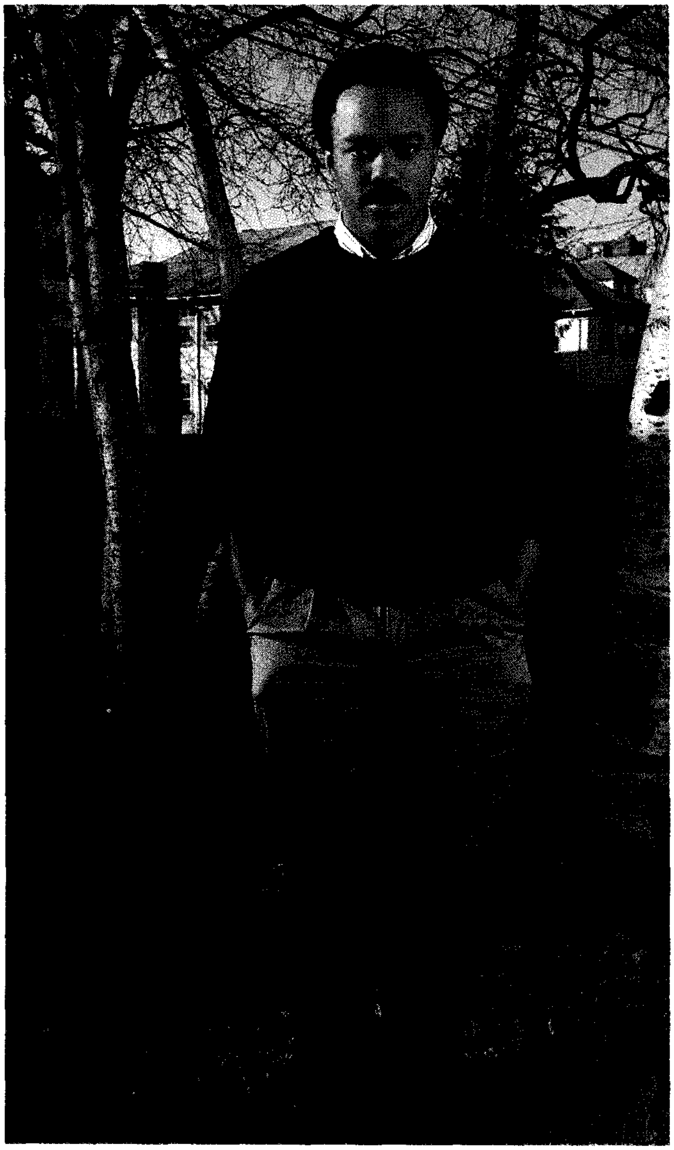
"We used to hear about people trying to pass," says E. T. Williams. "We always found them very comical."

"Blacks always have to ask themselves, Why interact with whites? It's almost a given that you'll be hurt."

“A LOT OF blacks today are undergoing bi-cultural stress,” says Susan Taylor. "Some of them believe that by distancing themselves from their blackness, they'll get ahead. So they abandon the Baptist church, B. B. King sweats too much, and they wouldn't dare eat a chicken wing. They take up golf instead."

Taylor grew up on East 116th Street. "Today, I have this amazing apartment overlooking Lincoln Center, I'm editor of a magazine with a circulation of 800,000. But I never want to get too cute to ride the D train."

Percy Sutton often goes to political and corporate breakfasts. "And if I'm not the only black person there, I'll make it a point to seek out that other black person," he says. "And sometimes you can tell he wants to say, 'Not me, *I* don't know Percy Sutton.' He doesn't want to remind anyone he's black. What he doesn't understand is that part of the reason he's valuable is *because* he's black. He's their base in the black community. Dollars to doughnuts, he was hired for that reason. That's not tokenism—that's reality. One has to always ask, 'What is the real world like?' Blacks don't always do that. So many of us kid ourselves."



DR. CALVIN MICHAEL.

Joy Jones is amused by the fact that some whites are reluctant to ask her to interview black applicants. "My feeling is, it's no different than if I went to Harvard and someone comes to interview who also went there," she says. "I'm going to want to talk to this person because we've shared an experience. That's how I look at it—being black is like going to the same school."

One of the most common questions Dr. Alvin Poussaint is asked about *The Cosby Show* is if the family has been "whitened." "They'll ask, 'What's black about that family?' " says Dr. Poussaint. "What makes the family black is their skin color. It's what happens to any ethnic group when they become more middle-class—the lessening of ethnic characteristics. Blacks assimilate just like the Irish do."

A black patient of Dr. Calvin Michael's once told him, "You're not really black. You're a white man with dark skin."

"It was the biggest compliment he knew," says Dr. Michael. "That's a pretty sad commentary. And on some level, I must admit, I *like* to hear things like that. It's all too easy to fall into."

When a friend of Alan Carter's told him his autobiography should be called *Beige at Best*, Carter said the last thing he ever would want was to be white. "I'll tell you something, though," he says. "I *would* like to know what it's like, just for one day, to be able to look at a co-op on the East Side and not be asked 100 annoying questions. I'd like to get into an elevator with an old woman and not have her grab her purse. I'd like to never have to wonder if I can get a cab late at night. Just for one day, it would be nice."

"I never forget I'm black," says Lowery Sims. "Shoot, how can I? I always tell white folks, 'You may not think of me as black, but watch me try to get a cab.' It's the great equalizer. But who wants to become white and homogenized? That's so *boring*."

A white colleague of Dr. Harrison-Ross's recently told her that he didn't think of her as black. "He thought he was showing his acceptance of me, but I found it offensive," she says. "I don't want anyone to forget my color. Otherwise, you're diminishing me."

When Dr. Harrison-Ross began practicing psychiatry 25 years ago, she had a difficult time getting referrals. "People would say, 'Look, we'd love to send patients to you, but a white person isn't going to want to see a black doctor.' "

Today, despite her credentials, the referral problem remains. "And the funny thing is, when therapy is cross-racial, it actually tends to *catalyze* the treatment," she says. "Things just move faster because your stereotypes aren't the same. I find racial differences fascinating. It's just too bad we all can't have that attitude, that the differences between people are curious and wonderful." ▬

A WALKER IN THE CITY–AGAIN

THE NEW WORLD SYMPHONY OF THE UPPER WEST SIDE

BY ALFRED KAZIN

BACK IN MY OWN, MY NATIVE land after years away, I find myself *eating* New York with unexpected relish. A decade ago, I was squeezed out by a divorce and the loss of personal landmarks. Over 60, I demanded a fresh start; I wanted to be born again in some duller, more "human" place.

I did try. But in Palo Alto, expatriates from Columbia at Stanford's Center for Advanced Study talked about Brooklyn Dodger pitchers they were too young to remember. Others had jokes designed to make you weep for your heroic childhood. "What is the difference between the International Ladies' Garment Workers Union and the American Psychiatric Association?" "One generation!" Climbing the many hills Leland Stanford once owned, I had to listen to gossip about ex-Trotskyists in Reagan's councils, to malicious speculations about the Bronx High School of Science graduate who had not won the Nobel in physics.

At the University of Iowa campus hotel, I was robbed in the dead of night. There was a lot of sniggering that a New Yorker had been taken. Teaching in Indiana, I lived next to the cemetery and sometimes thought I was in it. The only movies for miles around were horror movies at a shopping mall so labyrinthine and airless that I longed to stand in line for a new hit on Third Avenue. I had to drive to Chicago and hunt up Saul Bellow for intellectual company. But he had turned sharp right and the evening sizzled and fizzled. At UCLA, a student jabbed, "You keep praising Thoreau, Whitman, Dickinson! They never got anywhere! Why did they keep writing?"

Clearly, I was a marked man. I expected too much of life—as T. S. Eliot said, "A lifetime burning in every moment." I wanted to walk crowded city streets, to look at sexy shop windows, to see some old Fred Astaire movies at the Regency, to practice my Italian listening to commercials on WEVD. I missed Bach on the radio when I tossed at three in the morning. So I came home.

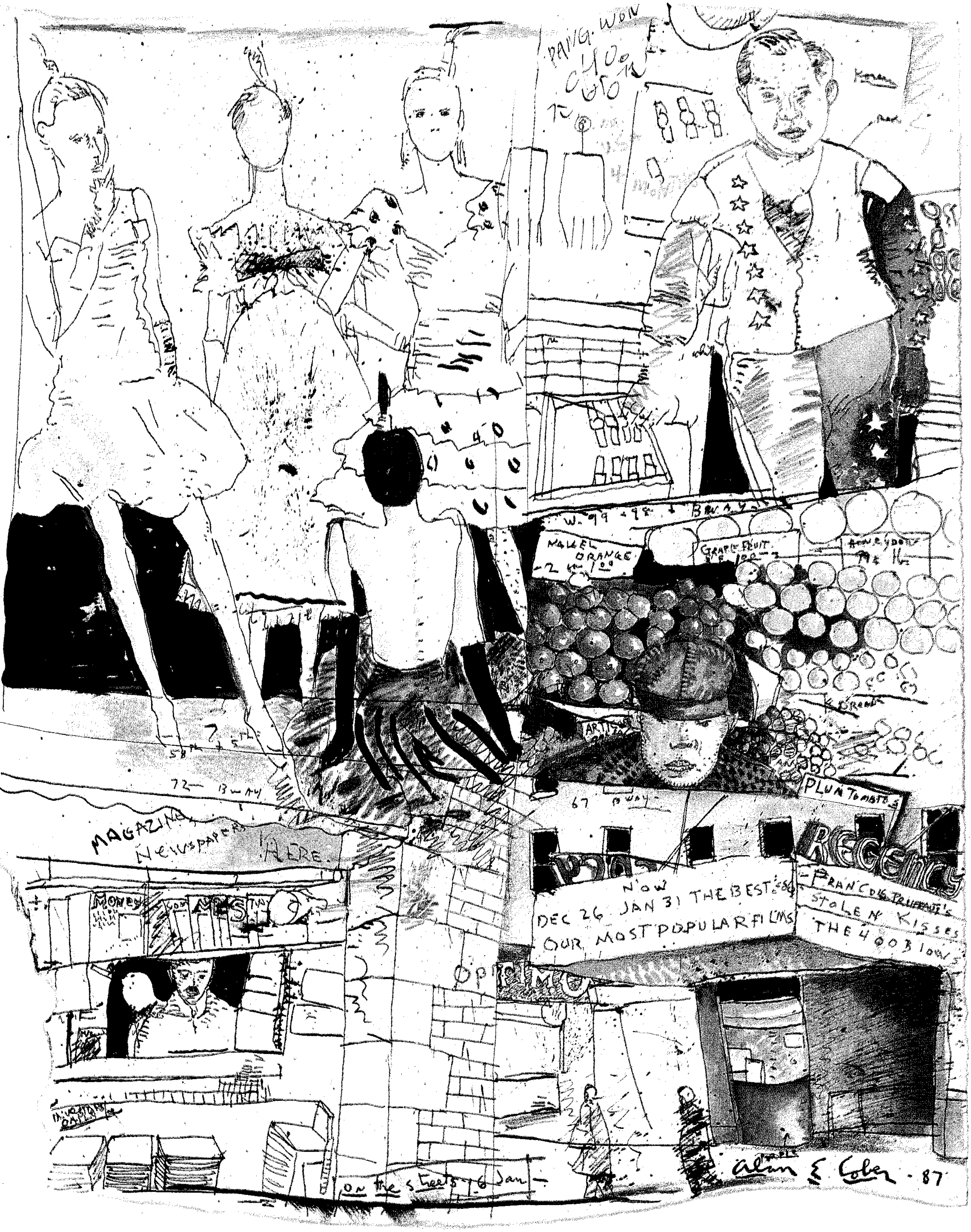
THERE IS LESS ROOM IN MANhattan than ever—rents are so improbable that they make me laugh. Soon only the rich and the poor will occupy Manhattan. Everyone is "making it" like mad, or is nowhere. Walking up Sixth Avenue, I read with appreciation a quotation from the original Lindy (a man of taste) in a window of what is still called Lindy's. "There's nobody here except people with money."

I had sworn never to live on the West Side again, but lovers cannot choose the site of the romance. I was in love with a lady, also divorced, who had actually found a place that a writer could afford.

This vast housing complex on newly gentrified Columbus Avenue amazes me any morning I walk Judith to the subway off Central Park West in the company of so many middle-class black neighbors. They are physicians, museum people, "consultants," "coordinators," systems analysts, programmers. They are in banks, television, computers, publishing, community colleges, the ballet. No matter how early I get to the typewriter, I can see some very good doubles games in the tennis club across the street.

I have to admit there is no prolonged conversation between white and black—just witty grumblings we exchange in the elevator about the landlord corporation's drive to co-op. An anxious civility, a tense watchfulness, as we open and hold doors for each other. So this is a little like California after all—we remain strangers. But in California, everyone I met seemed to be as much a bird of passage as I was. Here it is still true, as Yehudi Menuhin said in 1943, that "one of the first war aims is to get to New York."

I walk down 97th Street, passing a wrinkled Chinese lady with a large white butterfly bow in her hair, an old lady who is a survivor of the Lodz ghetto carrying an indelible smudge mark deep in her forehead, a pretty young architecture major at Columbia who shows me the plans for a small-scale museum, a black physician on the medical staff of a great midtown bank. People are talking over my head in languages I cannot identify, much less comprehend. The old Spanish empire from California to Patagonia has been reconstituted on the shores of the Upper West Side with Puerto Ricans, Dominicans, Venezuelans, Argentines ("*¡Mas!*" "*¡Mas!*"—to say nothing of quite a few "*Moros y Judíos*"). The place is loud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ILLUSTRATED BY ALAN COBER

with what a haughty Castilian I know calls "New York's bubble-gum Spanish."

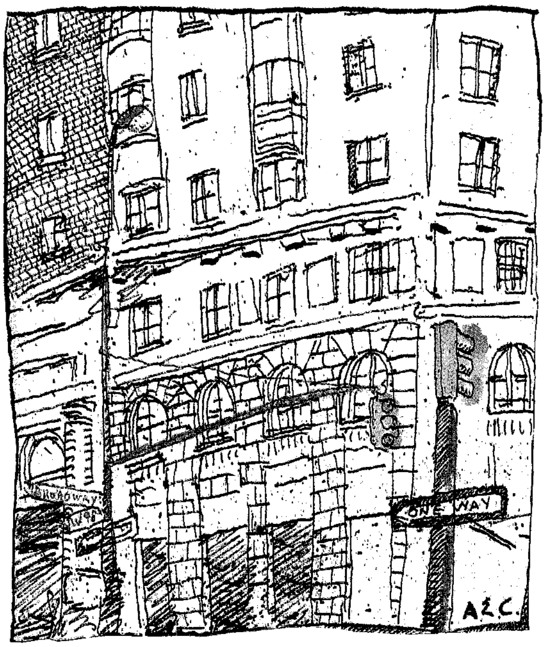
Broadway is full of Chinese restaurants so ecumenical that they also feature Japanese chefs and sushi, while natives of India seem to specialize as newsdealers. There is hardly a "fruits and vegetables" not run by Koreans; whenever I enter one, there are silent workers hunched over boxes, wrapping up strawberries. All Koreans seem to arrange produce into the same neat piles. To this observer, they have the same look as they appraise everything in sight. They are disciplined and *very* formal. "Thanks, sir! Have a good day, sir!" I saw a drunk snatching some apples on display; the Korean going after him seemed more shocked than angry. They had no language in common but snarls. You don't need English to make money in New York. But those without wait on line outside the big bakery on Broadway where day-old bread is half-price. The sign in the window: NOT TAKE YOURSELF!

NEW YORK SO DIMLY recalls the great writers who have passed through it that when a sign was put up commemorating Edgar Allan Poe's once having lived in the Eighties (when it was all country), his middle name was misspelled. New York Community Trust periodically puts up a tablet to mark the birthplace of Henry James, just off Washington Square, but it has been known to vanish for years at a time. Herman Melville was born on Pearl Street, just off the Battery, and died on East 26th; of course, the tablet commemorating same was vandalized as soon as it appeared. No one on West 102nd Street knows or cares that Dreiser finished *Sister Carrie* there. Brooklyn occasionally exploits the sacred name of Walt Whitman but remembers not Thomas Wolfe and Marianne Moore, Hart Crane and W. H. Auden.

New York writers from foreign parts have done even worse. Mozart's best librettist, Lorenzo Da Ponte, taught Italian at Columbia; Tom Paine lived in the Village; Maxim Gorky was driven out of his hotel (and not allowed into any other) when it was discovered that he was not married to the actress accompanying him; Leon Trotsky wrote for obscure émigré papers. García Lorca and Mayakovski celebrated Brooklyn Bridge but never felt at home here; Gabriel García Márquez assisted on a Spanish paper but, though mesmerized by New York, thought it a "jungle" and finally skipped.

I have the impression that today's exiles like the place better and are liked in return. How many foreign writers in New York stick to their ancient tongues! A sign in a Greek coffee shop on Broadway still congratulates "our neighbor and customer Isaac Bashevis Singer on the Nobel Prize." Singer, publishing stories in *The New Yorker* (and sometimes even *Playboy*) that were written in Yiddish for the *Jewish Daily Forward,* laughs at having become a bilingual writer. English has become his "second original," because he now makes most of his revisions after a story has been translated.

"This can happen only in New York," Robert Briscoe, the Jewish Lord Mayor of Dublin, said, reviewing a church parade. "Only in New York" could a writer steeped in the religious lore, the ancestral force of obliterated Jewish Poland, be able to find a public in English larger and more enthusiastic than the dwindling readership of the *Forward.* When the *Forward* moved from its age-old place on East Broadway (now occupied by the Ling Liang Mission), Singer asked me to accompany him on a last visit. He had been away, and wanted to show his German-born wife the *Forward* headline announcing his National Book Award. An old staff man in the empty offices assured me that an article I had written denouncing Singer (this was a complete invention) was "the best thing yet on that overrated man."



NEIGHBORS: *An anxious civility, a tense watchfulness, as we open doors for each other.*

During my absence from New York, several old writer friends had noticeably risen in society. At the annual May ceremonial of the American Academy and Institute of Arts and Letters—the august membership of writers, composers, artists, each of them elected by his or her peers—I was overcome by the splendid appearance of Ralph "Waldo" Ellison. Ellison, a musician before he committed himself to the world of letters, has the most beautiful voice of any writer I know. This day he was also beautifully turned out, wearing the rosette of the Academy-Institute in his buttonhole, and his very presence in the sparkling room seemed to me as brilliant as his novel *Invisible Man.* Of all the books produced by my generation, *Invisible Man*—along with Flannery O'Connor's stories, Saul Bellow's *The Victim,* Bernard Malamud's *The Assistant*—has always seemed to me destined for immortality. But Ellison in person is so splendidly beyond his old suffering material that he makes me feel like a poor relative. I was not surprised to see him looking at my suit with concern. "Alfred," he said, clearing his throat. "Can I send you to my man?"

In this same interval, my old West Side neighbor Elie Wiesel became a national and then world figure even before he won the Nobel Peace Prize. I met him in 1960, when he was a correspondent at the U.N. for an Israeli paper and lived in one small room on Riverside Drive. He was a survivor of Auschwitz who was only seventeen or so when liberated, whose first book about his ordeal, *Night,* had first taken form in Yiddish but became famous in French, Wiesel's adopted language. If *Night* moved me, the author astonished me. What was noteworthy was not only the story Wiesel had to tell but the atmosphere of hallucination he created in his book—and now brought into every conversation. Although some details in his book defied belief, Wiesel and his anger at the God of Israel impressed me. Through his total absorption in the "concentration-camp universe" and the Holocaust, he had lost his faith. He was not able to separate himself from the atrocity that God had permitted "His" people.

As we sat in Riverside Park watching young families on parade—he had lost both parents in the camps—Wiesel's tortured face, his martyred thinness, the sorrow with which he articulated every word in his charming accent, were unforgettable. He had taken into himself the whole cruelty of what Churchill called "the worst episode in human history." Since *my* only suffering during Hitler's war came from the excessive drink offered reporters in British Army messes, I listened to Wiesel with diffidence.

While I was away from New York, Elie forgot his quarrel with Jehovah. In a period when many Jews were "returning" by way of the Holocaust, Elie became a stupendously popular figure lecturing on the Bible and famous rabbis of the past. There were nuns and priests in his audience at the 92nd Street Y. His talks were less striking than the appearance he presented sitting behind a table on the stage. Although still a fairly young man, he had somehow become ageless, his face marked by tribulation. What held the audience was the suffering of all the Jews in the person of Elie Wiesel. The books he poured out after *Night* seemed to me largely synthetic and publicity-conscious. Soon, Elie was everywhere—pleading with Reagan on the front page of the *Times* not to go to Bitburg, counseling Jewish voters in Florida to support Reagan's favored candidate, drawing anguished Jews to himself in the Moscow synagogue. An extraordinary drama was taking place before our eyes. And who was not to say that it was not sincere, burningly sincere? As usual in Jewish history, the wheel had turned round again—from the very bottom to the very top. Out of the ashes had sprung a phenomenal career.

EXILE: *I wanted to walk crowded city streets, to see old movies at the Regency.*

WHEN MY PARENTS were still alive and expected me on many a Friday night to fly in from Borneo or Finland for Sabbath-eve dinner, I noted, "Every time I go back, it is like visiting a foreign country." The Brooklyn I was born and grew up in *was* "foreign" and certainly narrow. Its foreignness introduced me to that larger universe that is New York.

Anyway, my dear old immigrant mother was a great one for washing the windows in our tenement apartment overlooking Sutter Avenue in Brownsville. Studying the street as she washed satisfied some hungry curiosity about what was going on below. This turned out to be my only inheritance.

One afternoon, a very long time ago, I was returning home from a rehearsal of my high-school orchestra. I was, of course, carrying a violin. In 1930, *all* Jewish boys in New York studied the violin. The only possible exceptions in my rough neighborhood were those who had lost a finger or so fighting "semi-professional" in the boxing ring at Canarsie.

The violin was a passion, a leading one in the vast repertory of Jewish passions. I could always get anything I wanted from my mother by playing the slow movement of the Tchaikovsky concerto as she worked. (She was a home dressmaker.) You automatically took your fiddle when the family visited relatives. *Their* son had to play for us when *they* visited. Competition was fierce. The violin was the magic carpet that had delivered Jascha, Mischa, Nathan, Yehudi, and Ruggiero and might just deliver *you!*

There I was on Sutter Avenue, returning home with violin case. I was not alone. The exceedingly blonde, strong, and strapping Polish girl (she became a policewoman) with whom I shared a music stand in the first violin section of the Franklin K. Lane High School orchestra was walking at my side. The sun must have been shining very, very brightly on her golden tresses. My mother, washing the windows, glimpsed the two of us walking together and almost fell into the street. When I cheerfully returned home, I found her in a terrible state. "What is it with you?" she demanded. "Are our own girls not good enough?"

'NEW YORK! NEW YORK! It's a hell of a town!" New York as a refuge for the world's exiles, racial and political victims, proscribed Russian writers and musicians, Latin American surrealists apparently unassimilable anywhere else, seems more than ever the city's first tradition. Jorge Luis Borges, on one of his last visits, said, "New York is a good place to dream. I love Buenos Aires, where I live, and London and Paris, but New York is like ancient Rome, the capital of the world."

Amazing to see how quickly people from *anywhere* fit the city—and how quickly the city fits them. If in New York I live my own life over and over, I soon live everybody's as well. The taxi driver picking me up at Kennedy was Haitian and, without a word on my part, assured me he was "*pas illégal*." Why is it that any driver I grab has a story to tell and sometimes a confrontation to make?

Lyndon Johnson used to say that Miami is not an American city. New York the world city makes an entertainment, a perpetual three-ring circus, of its foreignness. And I ask myself when I am taxi-driven in New York (as I have been) by an Alaskan Eskimo, by a Russian who brought his wife along to translate the passengers' English, by a Hasid wearing an overflowing beard and satiny frock coat, by a Sikh replete with turban slightly soiled, by an Iowa-born young seminarian at Union Theological Seminary who did not know Times Square, Is this the future? Is New York the future?

Every now and then, I sniff omens and threats of revolution from the foreign papers massed on the newsstand. Perhaps the center *will* not hold. In New York, I think of the unbelievable crush of people I saw in downtown Caracas. I remember the cold summing-up I heard in Rio de Janeiro from a government minister. "We have more than a hundred million people here—most of whom we do not need."

Is *that* the future? Not so much the "golden door" inscribed at the base of the Statue of Liberty "the wretched refuse of your teeming shore"? Is it just the crush of the world's numbers that brings people here?

Is it true of New York what John Updike said of sex—that only too much is ever enough?

Well, out in Brighton Beach, the Russian Jews bent over *Novoye Russkoye Slovo* and faithfully reading the Moscow-published *Sovetsky Sport* think it funny when asked why they came to New York. At a nightclub called the Golden Palate, across the causeway from Brighton Beach, they sing,

I'll make a brand-new start of it in old New York / If I can make it there, I'd make it anywhere, / It's up to you, New York, New York! ■

DAVE'S KIDS

THE TWISTED MINDS BEHIND THE LETTERMAN SHOW

BY ERIC POOLEY

Sygma

“START IT UP, HENRY,” SAYS Randy Cohen to a computer operator in a dimly lit control room filled with electronic equipment and TV monitors. Cohen could be a Mission Control technician—a thin face frowning through glasses at a legal pad covered with numbers. He shows these to Kevin Curran, a better-turned-out version of the same model—longer hair, a speckled jacket. They turn to a monitor.

“Ignition,” says Cohen.

“Lift-off,” says Curran. On the screen, the familiar figure of David Letterman is doing his monologue, asking about the Iran-*contra* hearings—“Has John Dean testified yet?” Letterman is also listing noticeably to the right.

“You can see it already,” says Curran.

“It's great,” says Cohen.

By the time Letterman starts discussing Joan Collins's divorce, he has slipped clockwise ten degrees—in fact, the entire picture is cockeyed.

Finally, Letterman introduces this “noble, bold experiment”: “Tonight,” he says, “thanks to the technical geniuses at RCA and GE, we bring you the 360-Degree Image-Rotation Television Program.” On televisions across America, *Late Night With David Letterman* will turn one revolution in the course of its hour—upside down at 1 A.M., right side up at 1:30. The experiment was not devised by the technical geniuses at RCA but by the comedic geniuses at *Late Night*—Cohen and Curran, to be specific, the writers who thought it might be nice to spin the show.

“It's starting to sicken me,” says Curran.

“You think it's annoying now,” Letterman says onscreen, “wait ten minutes.”

“It's extremely unpleasant,” says Cohen with a twisted smile.

“It's really disorienting,” says Curran, breaking into a laugh.

“History,” they both say, “is being made.”

Steve O'Donnell, the head writer, appears in the control room. “It's like some cheesy *Voyage to the Bottom of the Sea* episode,” he says admiringly.

“It's . . . *Dave-like,*” says Curran.

“Television,” says Cohen, “should entertain, inform, and *irritate.*”

The next day, as a matter of fact, NBC gets several hundred calls from irritated viewers—people complaining of headaches, dizziness, and nausea. Executives at Carson Productions, which co-produces *Late Night,* are furious. But Letterman and his writers are overjoyed—hundreds felt ill, *yet still watched the show.* It's an update on the *Saturday Night Live*

PHOTOGRAPHED BY DANA FINEMAN

The Late Night With David Letterman *writers: (top row, from left) Larry Jacobson, Randy Cohen, Joe Toplyn, Kevin Curran, Gerry Mulligan, Jeff Martin, Sandy Frank; (bottom row, from left) Adam Resnick, Fred Graver, Steve O'Donnell, Letterman, Chris Elliott, Matt Wickline.*

LETTERMEN: *"The writers are all sort of Dave-like," says O'Donnell. "These are smart, funny people with a non-show-biz attitude...but for some stupid reason they live in the entertainment world."*

gag of a few years ago—the one where Christopher Guest and Billy Crystal talked about tenderizing their tongues with golf spikes, then said, "I *hate* it when I do that." This time, the audience is part of the joke, feeling the pain—and the masochism.

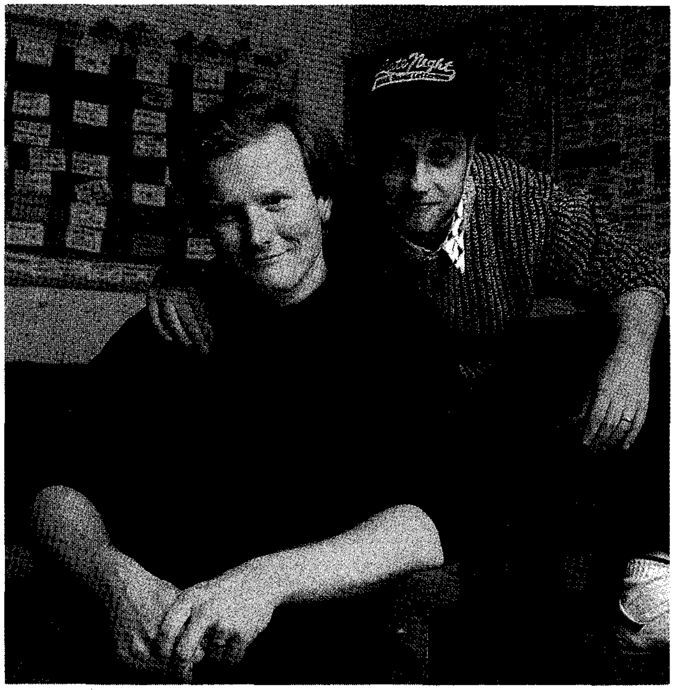
"Why don't they stop watching if it's bothering them?" says Cohen. "If they feel ill, *why do they watch?*"

THEY WATCH—ALMOST 4 MILLION of them, a club that meets at 12:30 in the morning—to see what Dave will try next. They watch because *Late Night,* now entering its fifth year with its strongest ratings ever, has become the comedy show of the eighties, the one that defines television humor the way *Saturday Night Live* did in the seventies and Sid Caesar's *Your Show of Shows* did in the fifties. These days, great TV begins with the proposition that TV isn't so great.

There was the night *Late Night* became "The Morning Show," complete with a chirpy co-host and an aerobics lesson from Carol Channing. The night *Late Night* became "Christmas With the Lettermans," and Dave introduced his lovely wife and children (he isn't married). The night *Late Night* was custom-made by its studio audience. The night Dave unveiled the Monkey-Cam—a video camera strapped to a chimp—and laughed until his guest, Dr. Ruth Westheimer, got jealous and cried, "Don't look at the monkey, Dave! *Look at me!*"

Behind the gags is a writing staff—eleven men led by the shockingly placid, strawberry-blond O'Donnell, who directs them, screens their ideas, and polishes the ones that work with Letterman. So many work that *Late Night* has become the favorite program of a generation raised on television, and tired of its pretense. Whether you love or hate Letterman's sarcastic style—and some viewers are offended by his put-downs—his humor is the coolest on TV, and his writers are the guys in the icehouse.

In fact, they are the second generation of *Late Night* writers. In 1983, half the original staff was hired away by *Saturday Night Live* founder Lorne Michaels for his short-lived *New Show.* The rest went on to other jobs, new writers were hired, and O'Donnell, who had joined the show three months after its debut, was suddenly a head writer, in charge of an inexperienced staff and required to produce comedy four nights a week, 42 weeks a year. The new writers, most of them in their twenties, were in TV for the first time—making about $100,000 a year, more than they'd ever seen before—and they responded, as Letterman hoped they would, by biting the hand that fed them.



MERRY PRANKSTERS: *O'Donnell and Elliott.*

They assaulted TV technology (why improve the container when the product is worthless?), mounting video cameras on the ceiling, on a guest, on a cow that befouled the stage. They assaulted the talk-show form—for the show's fourth anniversary, they set up shop in a Boeing 747 flying from New York to Miami—and repackaged *Late Night* in a dozen different "theme shows." They assaulted the talk-show host himself—dressing him in a "Suit of Velcro" and hanging him from a Velcro wall; dressing him in a "Suit of Chips" and plunging him into 1,000 pounds of onion dip.

For their impertinence, the new writers have won three Emmy Awards. And like their predecessors, they have gotten outside offers. *Saturday Night Live* tried to hire writer-performer Chris Elliott and writers Matt Wickline and Sandy Frank; they declined. (The three also have a cable-television special, and a deal with Taft/Barish for a movie starring Elliott.) Cohen, a former free-lance journalist, is writing a book for Knopf.

These are sophisticated, well-educated men (Merrill Markoe, the lone woman, recently left the show) who should be doing something *useful* with their lives but have chosen instead to celebrate all that is stupid about America—stupid products, TV programs, pet tricks, personalities. That choice makes them perfect for Letterman—and prevents them from falling into the yuk-it-up comedy-writer cliché. Working on a show that is always conscious of itself as TV, they are always conscious of themselves as TV writers. Letterman can't forget he's on the tube; his writers can't forget they're writing for it.

THEY WRITE THE show in a nest of offices on the RCA Building's fourteenth floor; a visitor wandering the hall is struck first by an attack of goofy Americana, from record albums (*Denny McLain at the Organ*) to toys (a stuffed dog with Letterman's face). But the lasting impression is of a serious workplace—the writers spend most of the day in their offices, meeting only to brainstorm a segment called "Top Ten." There's constant verbal crossfire, but it's conducted at a civilized volume. One-liners aren't shouted; they're slipped out the side of the mouth.

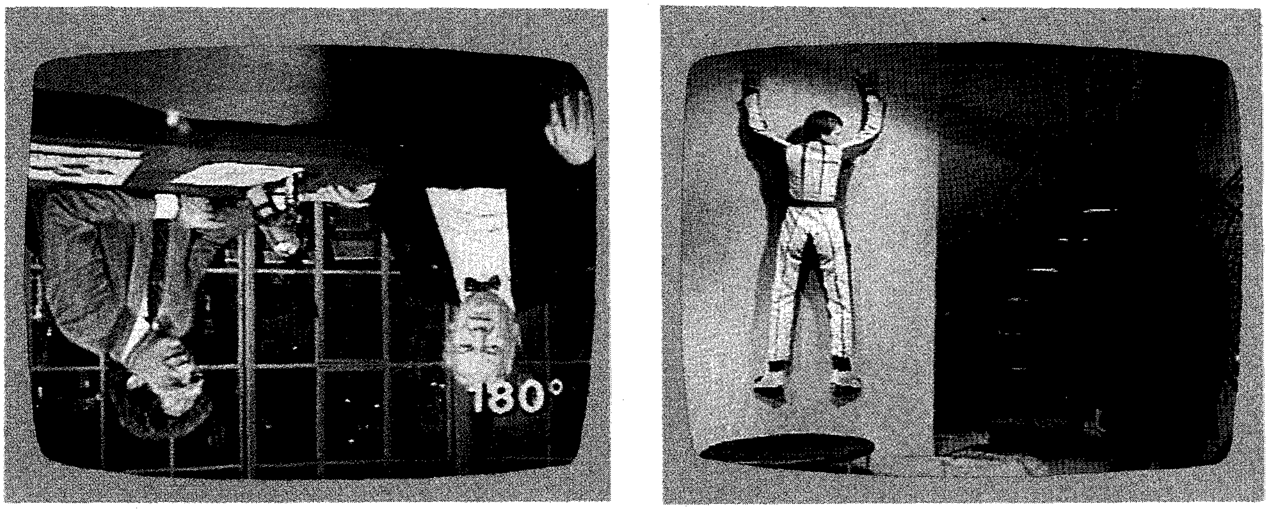
"We felt pretty certain you'd be disappointed when you got up here," says O'Donnell. "There's not much leaping up on tables and bellowing."

"It's almost never funny here," says Randy Cohen.

"We are a bit geeky, aren't we?" says Joe Toplyn.

"Did you expect a bunch of wacky guys with noisemakers and party hats?" asks Matt Wickline. "Some people expect Komedy writers with a capital *K.*"

That cliché—neurotic joke-meisters full of angst and antic humor—comes from *Your Show of Shows,* where a staff including Mel Brooks, Woody Allen, and



STUPID HUMAN TRICKS: *The 360-Degree Rotation Program (with Peter Ustinov) and the “Suit of Velcro.”*

Neil Simon gave noisy birth to Sid Caesar’s half-mad characters.

“It’s disgusting when people think we’re like that,” says Wickline, 24.

“I’m so fortunate to have these guys,” says Letterman, 39. “I know, because I’ve worked with writers named Sid and Morty who wear a lot of gold and leave at noon for cocktails. These guys aren’t like that. And they don’t write characters, because we’re not a sketch show.” He pauses. “I don’t know what we are.”

On *Late Night,* a comedy show masquerading as a talk show, the writers have to come up with comedy on a low, talk-show budget—about $60,000 per night. What’s more, that comedy cannot ask Letterman to play anyone but himself: a smart, funny man—a bit geeky, perhaps—who seems miscast in show business, makes fun of it all the time, and loves it. “I’m not a talk-show host,” he says, grinning and twisting the lines from a familiar cough-syrup commercial, “but I play one on TV.” And it’s not all a pose. He is a celebrity, and he finds that silly and unjustified. “A lot of Dave’s humor,” says Cohen, 38, “is based on the assumption that what we’re doing is trivial. Television is always making a big fuss about a small thing, and nobody is better at that than Dave. *Late Night* is silly and unimportant. Yet Dave is a *big* star, and we cash our *big* paychecks every week.”

“There are days,” says Fred Graver, 32, “when Dave seems to be wishing he was doing something important with his life. But he was Born to Broadcast.”

Many of the writers once seemed groomed for serious work as well. Sandy Frank, 32, is a conservative, Harvard-trained lawyer who left a large New York firm to join *Late Night.* Joe Toplyn, 33, is a Harvard M.B.A. who quit a job crunching numbers for Columbia Pictures to come aboard. O’Donnell, 32, who also went to Harvard, worked as a furniture mover, a greeting-card writer, a Freedom Trail tour guide, and a Museum of Broadcasting analyst before joining the staff. And all three, before leaving Harvard, wrote for *The Harvard Lampoon,* the graduate school of American humor.

So did Kevin Curran, 29, who left Harvard, kicked around the country, and then settled into the cynical, parodic *National Lampoon,* where he met a jovial guy named Fred Graver. The two came to *Late Night* together. Jeff Martin, 26, the last of the *Lampoon* veterans, was hired six months out of Harvard—he’s drunk with the poetry of failed sitcoms, and has a cultivated sense of show-business cliché. (“That’s me with *Miss* Phoebe Cates,” he will say about a photo, and he seems both pleased and appalled that he is pleased.) Chris Elliott, 26, whose father is Bob Elliott of the Bob and Ray radio team, is the only writer from a show-business family; Larry Jacobson, 31, who once wrote gags for Joan Rivers, is the only one who worked in TV-comedy before joining Letterman.

“The writers are all sort of Dave-like,” says O’Donnell. “We share a Dave sensibility—these are smart, funny people with a non-show-biz attitude, who put themselves in service of the show. They know what it’s like to live in the real world, but for some stupid reason they live in the entertainment world.”

“HOW ABOUT THIS RAY Knight deal?” Letterman says to Jeff Martin.

“It’s sound,” says Martin, who, like many of the writers, looks quite a bit like his boss.

“Sound on whose part?”

“The Mets’.”

“Right. Who’s he kidding? Who’s gonna pay him a million bucks?”

Letterman likes to pad around the *Late Night* offices in sneakers, sweatpants, and jerseys; he likes to talk sports with the writers, and he likes to throw footballs and handballs at them without notice—so it’s not surprising that many of the writers can talk sports and catch footballs. Those who can’t sometimes find it useful to pretend otherwise. When Joe Toplyn, the Harvard M.B.A., had his job interview with Letterman, he slipped into an empty room first and changed from his business suit into his jeans—dressing down for the job. When Letterman interviewed Fred Graver, who went to Notre Dame, he assumed Graver knew about Notre Dame football; Graver did not. Luckily, Graver’s friend Curran was there and knew enough to keep the conversation going and make them seem like regular guys.

While chatting with Martin, Letterman answers his phone in a high voice: “Mr. Letterman’s office. No, he’s not here.” He hangs up. “One of my small pleasures,” he says, and Martin laughs hard.

Not that NBC’s fourteenth floor is patrolled by a phalanx of Letterman clones. “Each of us has a different point of view,” says Elliott, whose frequent appearances on the show have made him a minor star. “You’ve got thirteen senses of humor. Thirteen voices, but everything gets sifted through that Dave persona—that’s what Steve O’Donnell does. He’s a filter, and he’s a doctor—something is funny, but it’s perfect for Robin Williams. It needs to be pushed into the mold, made Lettermanesque. It needs to be Dave-like.”

“There is a range of personalities here,” says O’Donnell. “Chris is the only one with even a mock-artistic temperament—raging around—and you can’t assess the genuineness of that. The guys are fairly reserved—Larry Jacobson looks like he’s being interrogated about the location of the rebel camp—but Fred Graver blares around the clock. We have a lot of TV babies, but Gerry Mulligan, who's been writing for Dave since the seventies, is 42 and a former college literature teacher. It's a conservative bunch—we have several NRA members—but Randy Cohen acknowledges that his strings are pulled by the Kremlin puppet master."

Even the group's geographic mix—four from the West or Midwest, four from New England—matches Letterman's persona, an East Coast sensibility mixed with a midwestern mistrust of New York.

"Come on! Keep Burl Ives——"

"Away from rum-spiked eggnog?"

"More of a hazard," says O'Donnell. "Keep Burl Ives in a cool, dry place."

"Away from open flame," says Cohen.

O'Donnell writes it down. "What's better than open flame?" he says. "Outlets? Power sources? Something with Burl Ives . . ." A vein throbs on his forehead. There are 25 minutes to showtime. "Keep Burl Ives in a cool, dry place." It is easy to picture O'Donnell in bed late at night, in a prison of hot sheets, mumbling, "Burl Ives, Burl Ives, Burl Ives."

RANS WORLD
Late Night
With David Letterman

HIGH COMEDY: *The Boeing 747 show.*

'DON'T HANG TINSEL ON your bug zapper," says Toplyn. The writers are lounging around "Casa del Sol," a windowless conference room strewn with orange chairs and papered with hundreds of white three-by-five cards marked with gag ideas—"Whole Show in Pink" and "Satan's Sideshow." (O'Donnell pins them to a bulletin board that tracks the structure of each program. The cards change frequently; sometimes O'Donnell, under pressure to fill the slots, pins cards to the board just for show.) The writers are coming up with a list—"Top Ten Holiday Safety Tips"—for the night's show, which will be taped in a half-hour. There is a long silence.

"Alcohol and tinsel don't mix."

There is another long silence.

"Something about Burl Ives," says O'Donnell, getting it going. "Don't let Burl Ives near electrical outlets."

No one says anything.

"Burl Ives," says O'Donnell. "*Burl Ives.* C'mon, Burl Ives. Keep him——"

No one says anything.

"Burl Ives won't keep for more than three days without refrigeration," says Adam Resnick, 26.

"That's not really a *safety* tip," says O'Donnell.

"If you eat him, though," says Resnick, "he'll make you sick."

"Burl Ives'll make you sick," says Graver.

"Safety tips," says O'Donnell.

"A chain saw is not a toy," says Cohen, "but in emergencies, it may be a doll."

"Make drifters wipe feet on mat before inviting them in," says Curran.

"Okay, drifters," says O'Donnell, taking the usable part.

"How about grifters?" says Toplyn.

"Two-time shifters," says O'Donnell.

"Three-time losers."

"Gamblers."

"Raymond Chandlers."

"Dancers."

"Prancers."

"Fancy-pantsers."

"Reindeer carry disease in their saliva," says Graver.

"In lieu of actual polish, the white of eggs mixed with Pine-Sol . . ."

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FATHER SEBASTIAN KNEIPP (1821-1897)

Photograph by Alan Singer.

"What could suddenly make a reindeer go crazy?" says O'Donnell.

"Naked pictures of Burl Ives."

"If one light bulb in your house wears out," says Toplyn, "replace them all."

Curran looks at O'Donnell. "*GE*'s Top Ten Christmas Tips," he says.

"What about that?" says O'Donnell, his voice a bit shaky with the show just twenty minutes away. "Top Ten Christmas Tips From General Electric."

They pass a few minutes in thought.

"Sylvania light bulbs give off poison gas."

"Blow-dryers can keep food warm."

"Save time—replace bulbs before they burn out."

"That's what our producer says about us."

"Big corporations shouldn't commercialize this blessed season with Christmas bonuses," says Curran.

"Warranties, like Christmas cards, should be thrown out after the holidays," says Curran.

"I'm going down to give these to Dave," says O'Donnell. "We need one more good one. Phone it down." After he leaves, Sandy Frank pulls out a Casio electronic keyboard with a built-in voice box and hits a key.

"One more good one," says the machine, spitting out a bitter Letterman-writer's rap.

"One more good one / One more good one / One more / One more / Good Good Good Good Good Good. . . ."

The writers begin to scream.

LETTERMAN IS SITTING AT HOME base, as the desk-and-chairs arrangement on the *Late Night* set is called. O'Donnell, looking like Dave's kid brother in sweatshirt and jeans, leans over the desk as they discuss the rotating show, which will be taped in two hours.

Kevin Curran watches them talk. "This is the time," he says, "when you wait for Dave to look around and say, 'I don't think so,' and just bail on your idea."

But Letterman likes the idea. O'Donnell shows him how he can roll a rubber ball "uphill" when the image is skewed. "You'll have your magic ball," he says, "and your Ping-Pong cannon."

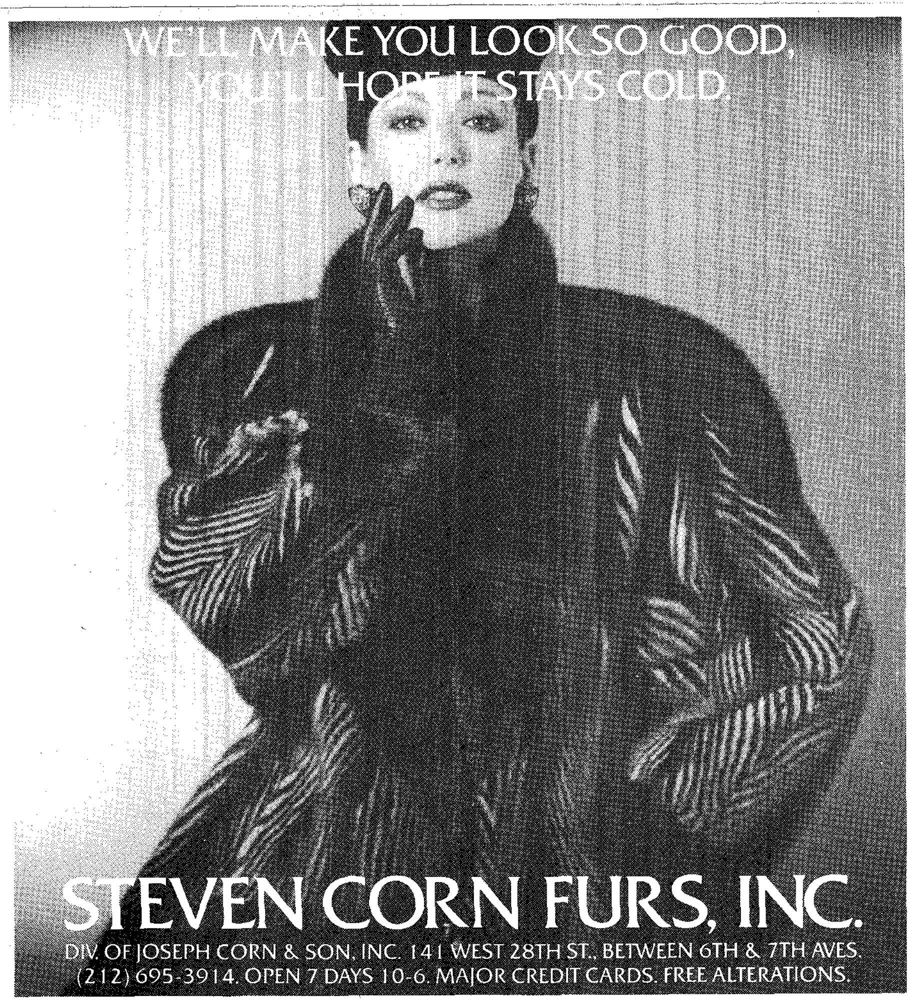
"What will the announcements say?"

"We have achieved 90 degrees," says O'Donnell in a prim stewardess voice. Letterman writes something down, then crosses it out and writes something else. "Ninety degrees," he reads. "Please, no flash photos." O'Donnell laughs.

"Right," he says. "And at 270, 'Please return all magazines.' "

Letterman laughs and writes it down.

It's tempting to assume that Letterman and O'Donnell agree because Letterman is the star and O'Donnell the yes-man,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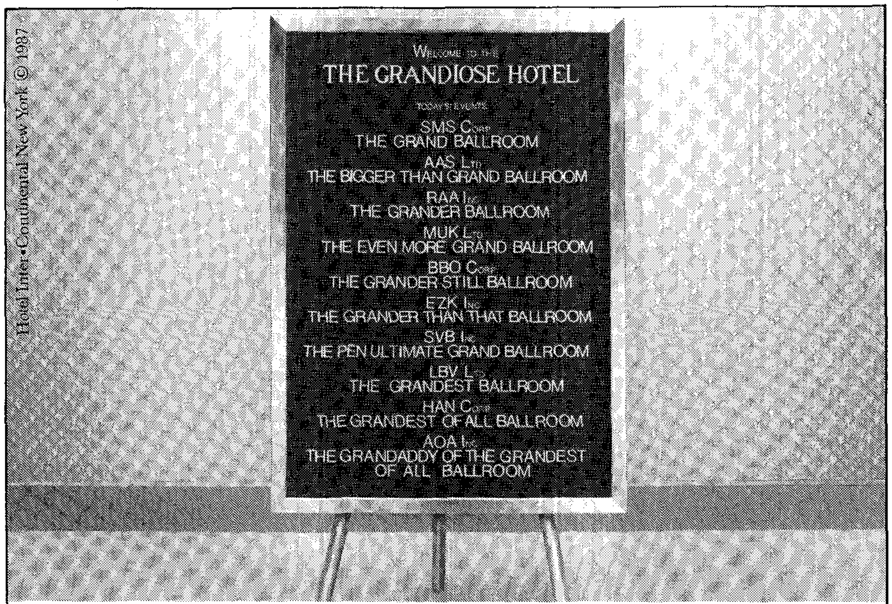
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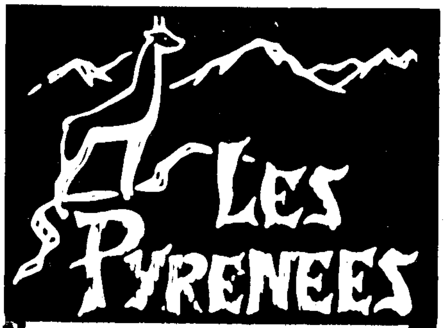
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but that's not it. They agree because their conceptions of the show are identical.

"I couldn't do this without Steve," says Letterman. "I'm spoiled—he makes it so easy for me. We agree on most things."

"The best part of doing the show is spending time with Dave," says O'Donnell. "He's a fine, special friend—I had funny friends in college, but they're pikers next to Dave. . . . For accidental circumstances of upbringing and education and self-construction," he says, "I guess I coincide with Dave Letterman."

The son of a florist, Letterman grew up in Indianapolis. The son of a welder, O'Donnell grew up in Cleveland. There are differences—O'Donnell has an identical twin, the playwright Mark O'Donnell—but when O'Donnell describes his father's sense of humor, he could be talking about Letterman's: "He likes tough humor—phrases like 'He swelled up like a poisoned puppy.' " In fact, when O'Donnell's father visited the show, he and Letterman swapped tall terms for serious rainfall—"gully washers," "toad stranglers"—and got on well indeed.

In 1972, O'Donnell brought that sense of humor to Harvard. After graduation, he worked a succession of jobs before moving to New York and finally joining NBC, where he saw a short-lived morning show that starred Letterman.

"I watched it every day," says O'Donnell. He was one of the few.

"We had the life span of a fruit fly," says Barry Sand, the show's producer.

No one cared, but the show—with Markoe (Dave's girlfriend and the co-architect of Dave-like comedy) and Mulligan among the writers—was trying out the humor that has become famous on *Late Night:* video remotes, "Stupid Pet Tricks," "Viewer Mail." The show lasted thirteen weeks. Letterman was given a million-dollar holding contract while NBC figured out what to do with him, and somewhere in the RCA Building, O'Donnell told himself that if the guy ever got another show, he would be part of it.

CHRIS ELLIOTT, MATT Wickline, and Sandy Frank are in Lindy's, outside their building's Sixth Avenue entrance. NBC people drink down the street at Hurley's. That's why these three drink here.

"Look at *that,*" says Elliott, pointing to a huge man shrugging off a fur coat.

"Like in *Lost in Space,*" says Wickline.

"It's like *Star Trek,*" says Elliott.

"When they hop out of the carrier—"

"*Star Trek*!" Elliott insists. "They land on the planet with the hairy guys—"

"Their hair was all white."

"Yeah," says Elliott. "He's camouflaged." They start laughing.

Elliott is dressed like Letterman—

sweatpants, rugby shirt—and his thinning blond hair is all over the place. His eyes are heavy and red-rimmed; if this were a *Snow White* casting call, he'd be trying out for Sleepy *and* Dopey. Wickline and Frank wear button-down shirts and dark jackets. Their hair is neat, their eyes ironic and alert. ("If we weren't partners," Elliott says, "I'm not sure we'd be friends. And we're best friends.")

"I've been up all night," says Elliott. "Working on this Cinemax project, a parody of detective shows, sitcoms, and the idea of putting the two together."

The triple spoof is typical Elliott. Three years ago, when the staff turnover came, Elliott and Wickline were production assistants who got hired as writers, and Elliott began appearing frequently on the show. At first, he was just another writer helping out; every writer has performed on the air. But the others—many a failed stand-up comic among them—tend to *look* like writers filling in. Elliott looked natural, like a guy just showing up to crash the show. He disrupted the program, and he got laughs.

Elliott came up with a group of see-through characters that all worked off the same joke—Chris Elliott trying to get on TV. He popped out from beneath the audience's seats, and showed up as the on-the-run Fugitive Guy, parodying *The Fugitive* and himself. Catch just one of his bits and you won't get the joke; the humor is in the repetition. "The idea was to parody shows like *Saturday Night*," he says, "where a performer repeats a character again and again until the audience applauds every catchphrase. But *I* kept repeating such minimal, nothing, nonentertainment—and the audience *still* applauded."

It worked so well that Elliott became a regular—he now writes only for himself and Dave. On a recent Letterman special, *Star Trek* crew member George (Sulu) Takei revealed that Elliott is actually a robot—a creation of *Late Night*'s special-effects crew. Now the robot has his movie deal and his Michelob Light commercial. But he's most excited by his appearance in *Teen Beat* magazine as "Hunk of the Month," where he's featured in a wig. "He's a laugh a minute," reports *Teen Beat,* "and hunky too."

"I'm a fat pig," says Elliott. "But we called them with the idea, and they went for it. I love it when what we do spills over into the rest of the world."

IN O'DONNELL'S CRAMPED OFFICE, the walls are covered with Dave-like items—postcards of giant vegetables on flatbed trucks, ads for odd products ("the Scare-Away Automatic Cannon—if migratory waterfowl are eating up your profits"), three-by-five cards with jotted ideas ("Fort O'

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Foam," "Grudge Night"). Pinned to a bulletin board is an envelope marked PEDRO, THE MINIATURE DONKEY. The floor is littered with books, magazines, old props, and bits of found humor, and the tabletops are taken up with O'Donnell's filing system—hundreds of legal-size NBC envelopes marked with phrases such as REMOTE-CONTROL EXPLODING CONFETTI BALLOONS. On O'Donnell's desk are piles of fresh ideas, waiting for a decision from Letterman.

Jeff Martin wants bandleader Paul Shaffer to do a commercial for a record album called *Songs I Sing on Late Night,* complete with titles ("The Cow-Cam Waltz") rolling up the screen. Joe Toplyn wants to do "The Illustrated Show"—replace ten minutes of a rerun with a comic strip. Toplyn and Fred Graver want to produce a "Late Night on Ice," in which Letterman, Shaffer, the band, and all the guests wear skates and move across a floor of artificial ice.

Letterman rejects 80 percent of all ideas, either because they're not funny enough or because they're not sufficiently Dave-like. There is a shifting line between what is and is not Dave-like, and no one (not even Letterman) is ever sure how far Dave is willing to go.

As O'Donnell leaves his office and walks into Casa del Sol, Led Zeppelin music starts pounding through the closed door of Letterman's office. Letterman had been shooting a remote segment, "Christmas in Times Square."

"Dave's back early," says O'Donnell. "I think he thought the remote was a little thin." He walks out.

Every TV staff spends time gauging the mood of the star. Letterman's gauges it by the volume of his Led Zeppelin. Letterman calls his office "Home of the Hits"; WNEW-FM is a crude barometer of his outlook. If the music is loud, everything's okay. If the music is *really* loud, the staff becomes uneasy.

Fred Graver walks in. Graver wrote the "Christmas in Times Square" piece with Joe Toplyn—they came up with the idea, then scouted Times Square for Christmas displays in knife stores and other things Letterman could play off ("The Times Square Children's Choir," for example, is a display of inflatable love dolls).

"How'd it go?" three writers ask him.

"Fabulous," he says with a goofy smile.

"What happened?" asks Cohen.

"It was funny," says Graver.

"Dave came back awfully early," says Martin.

"It went smoothly," says Graver.

O'Donnell comes back in. "Well, a little on the thin side?" he says to Graver.

"No!" says Graver. "It went okay."

O'Donnell gestures toward the office, and the music. "It went fast."

"We ran through it fast." Graver

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looks worried. "Dave didn't like it?"

"He was in a good mood," says O'Donnell. "He just didn't know how much was there."

As it turned out, the piece was funny. But there was a problem. It seemed too much like Markoe's early remotes—"In Search of Jimmy," for example, when Dave visited all the Jimmy's Delis and Jimmy's Hardwares and Jimmy's Pizzerias in town, trying to find out "just what this Jimmy looks like." The remotes have evolved, though they're still based on Letterman's white-bread madness coming into contact with the world. "The idea now," says Cohen, "is to give Dave more of a goal when we send him out."

In one, broadcast last August, Letterman visited—unannounced—a viewer who had written to criticize his running shoes. She wasn't home when Letterman and his crew arrived, so Dave mowed her lawn. Then her brother, a high-school student, pulled up in his Mustang and let the crew into the house—and into her bedroom, where a loutish cameraman sat on her bed and Dave inspected her record collection and the footwear in her closet. Then Letterman headed to Sears, where she works. He talked a passing shopper into taking her place at the jewelry counter, and they went off to the shoe department, picked out new shoes, and had lunch at Nathan's.

But the best remote came last spring, after General Electric acquired RCA and NBC. Letterman had been making GE the butt of dozens of jokes, and Cohen suggested Letterman visit the GE Building to deliver a goodwill fruit basket and "get things off on the right foot."

"Clear the front of the GE Building," said a guard through an outdoor speaker—Letterman was not "authorized" to drop off the basket. Letterman slipped into the lobby and offered to shake hands with the security chief, but the man yanked his hand away ("the official GE corporate handshake," Letterman called it) and said, "I'm gonna ask you to turn the cameras off."

"Just want to drop off the basket of fruit," said Letterman.

"Will you cut the cameras, please?"

"Gesture of goodwill," said Letterman.

"*Cut the cameras, please!*" said the security chief, and when he stalked to the camera and covered its lens with his hand, the look on his face belonged on *60 Minutes*—true found comedy. Letterman, affable throughout, had demolished the man. None of it was scripted.

"We don't write lines for Dave," says Cohen, "we just come up with a premise and turn him loose. It's strange—all those laughs, and no real writing."

"People always ask me," says O'Donnell, " 'You write for a talk show? What do you *write?*' " ■

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BY
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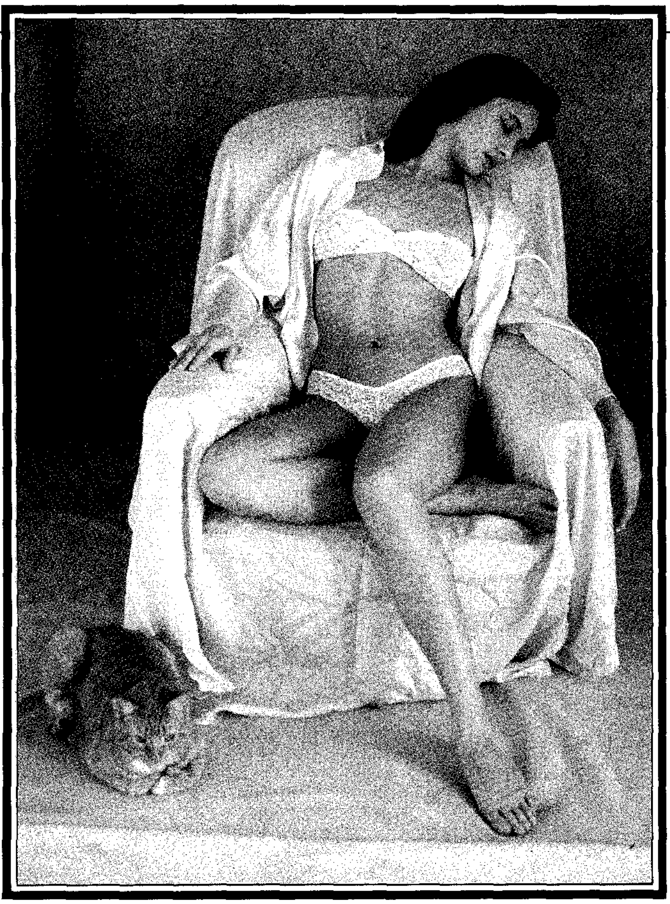

Stretch-lace bandeau, $62, and bikini pants, $52, by La Perla, at Henri Bendel; silk-charmeuse shirt by Samantha Robbins for Sami, $125 at Bergdorf Goodman and Peress of Madison Avenue (739 Madison Avenue, near 64th). Model: Nathalie Gabrielli of Elite.

Antique cloth from Nancy Marshall. Cat from All-Tame Animals.

With this season's bare and body-conscious dressing, underpinnings are more important than ever. Happily, today there is lingerie that works with every look—stretch-lace *bustiers* for off-the-shoulder styles, tiered net petticoats that add bounce to those short pouffy skirts. It's not only functional but, in sensuous silks and soft, muted colors, beautiful—and quietly provocative—as well.

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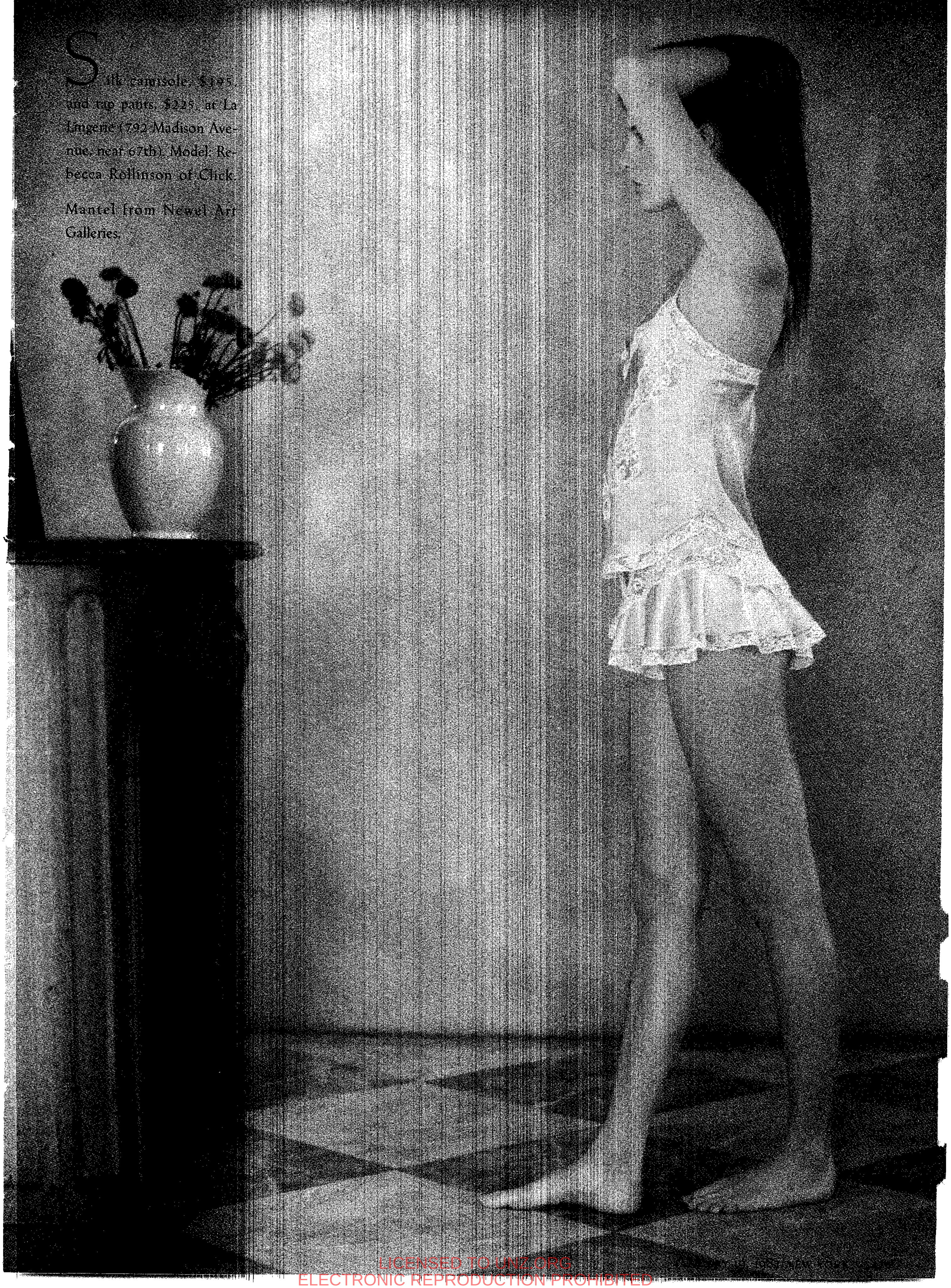
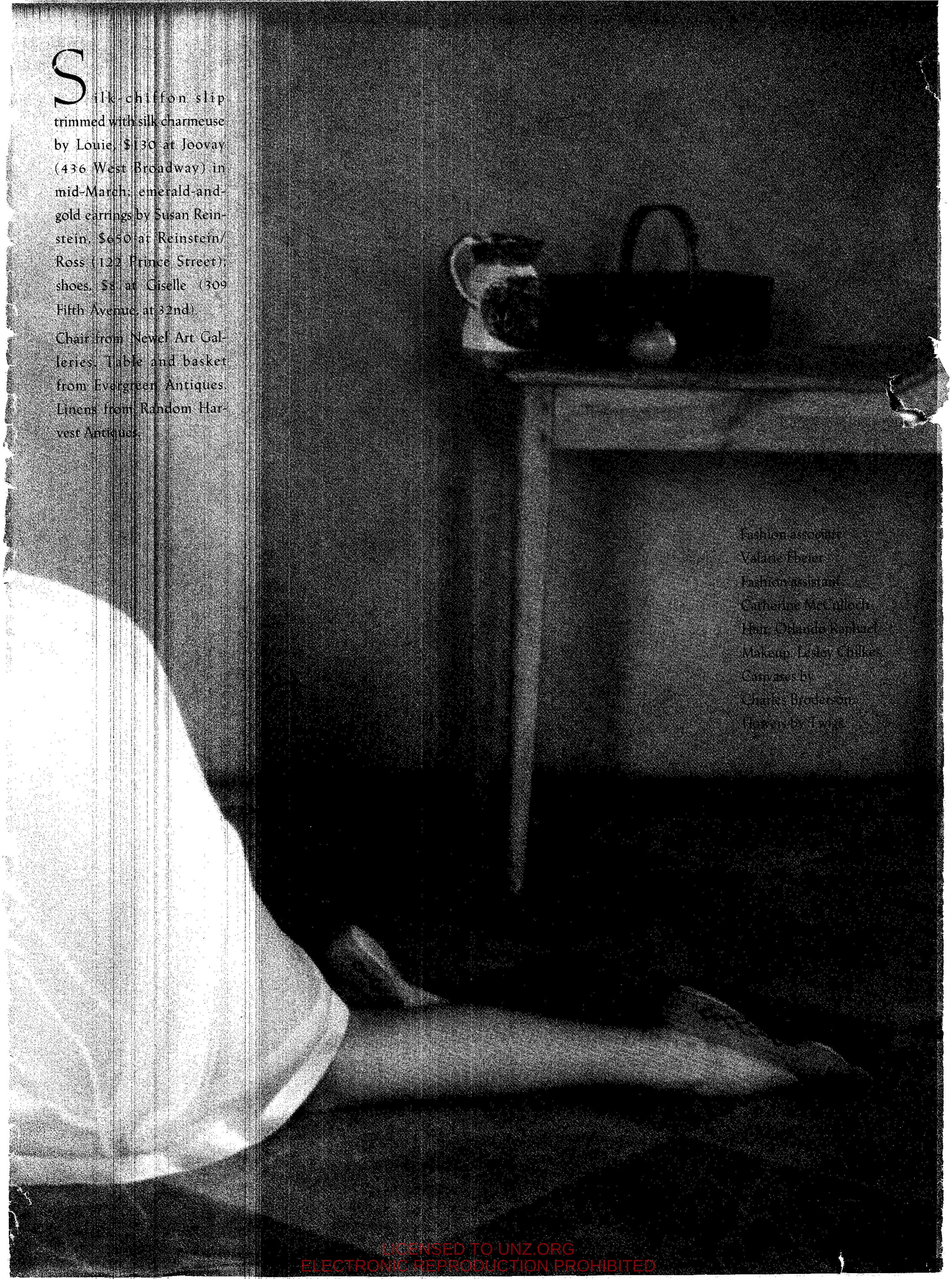
WILLIAM GARRETT



Silk camisole, $195, and tap pants, $225, at La Lingerie (792 Madison Avenue, near 67th). Model: Rebecca Rollinson of Click.

Mantel from Newel Art Galleries.



Silk-chiffon slip trimmed with silk charmeuse by Louie, $130 at Joovay (436 West Broadway) in mid-March; emerald-and-gold earrings by Susan Reinstein, $650 at Reinstein/Ross (122 Prince Street); shoes, $8 at Giselle (309 Fifth Avenue, at 32nd).

Chair from Newel Art Galleries. Table and basket from Evergreen Antiques. Linens from Random Harvest Antiques.

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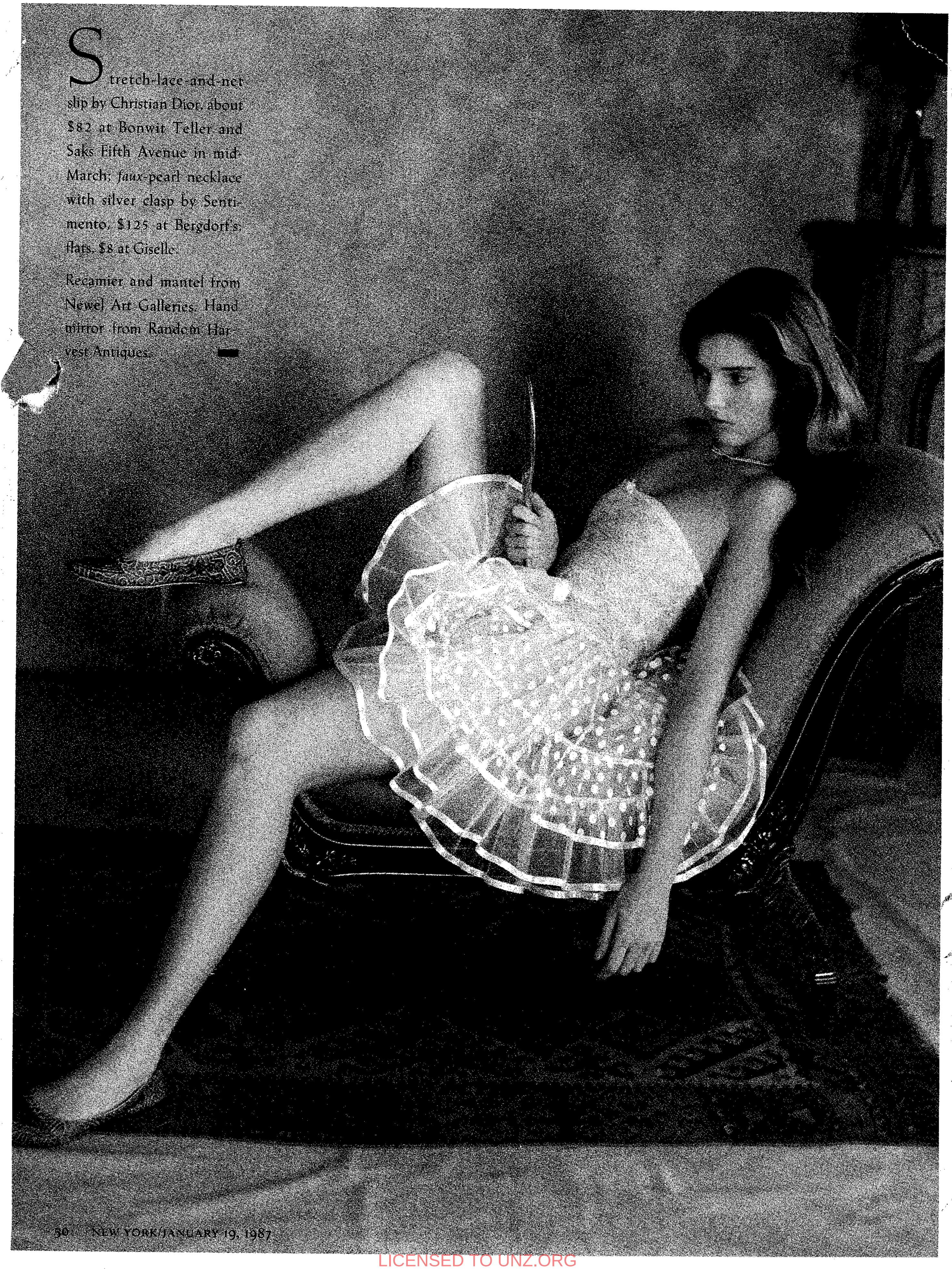

Stretch-lace-and-net slip by Christian Dior, about $82 at Bonwit Teller and Saks Fifth Avenue in mid-March; *faux*-pearl necklace with silver clasp by Sentimento, $125 at Bergdorf's; flats, $8 at Giselle.

Recamier and mantel from Newel Art Galleries. Hand mirror from Random Harvest Antiques. ■

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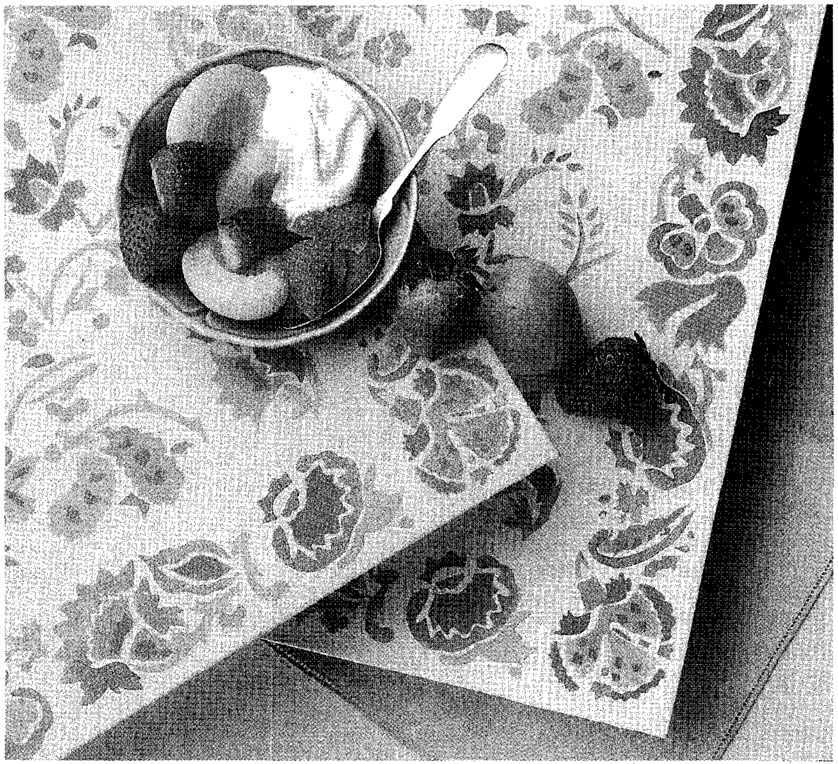

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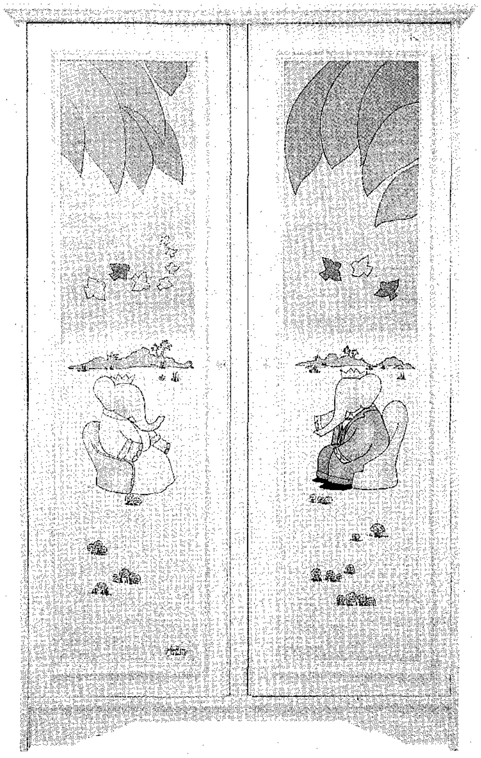

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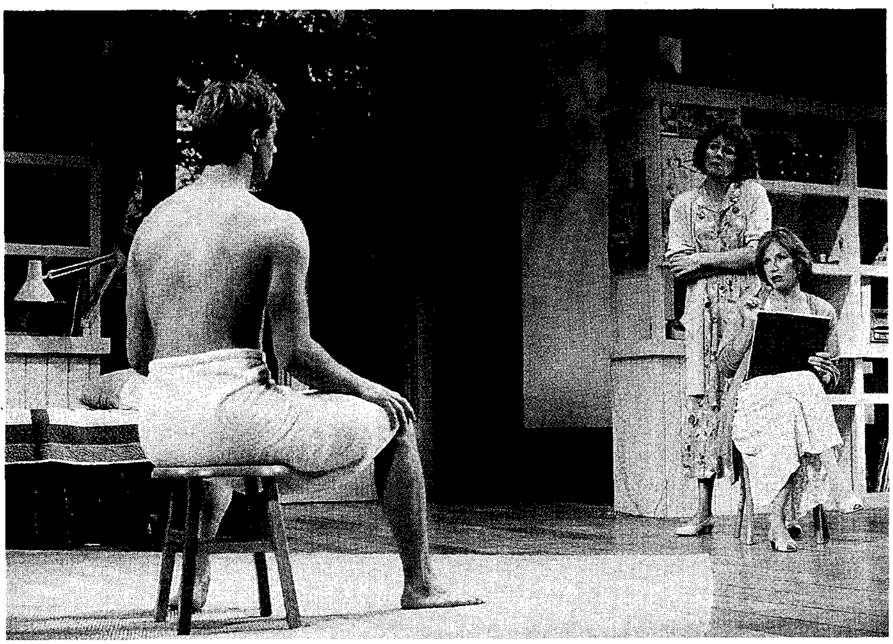

SPLIT PERSONALITIES: *Tubb, Redgrave, and Moore as three fourths of Gurney's quartet.*

A. R. GURNEY JR. IS A PLAYWRIGHT AT THE end of his tether. After several promising Off Broadway plays and a few unpromising novels, he was reduced to rewriting *The Aspern Papers* as an updated drama, *The Golden Age*. When that failed, he resorted to a revenge play against critics, *The Perfect Party*. When that, too, proved only a *succès d'estime*, he apparently resolved to write a commercial hit for Broadway, **Sweet Sue**. The idea (to put it politely) brings to mind Peter Nichols's *Passion*, in which the main characters had alter egos—or, rather, alter ids—who represented their secret thoughts and desires. This more or less worked, because the conscious and the unconscious selves generally maintained appropriate identities and engaged in agons that had psychological and dramatic resonance.

In *Sweet Sue*, however, we have duplications that make as much sense as buying two pairs of identical shoes. Sue, a middle-aged divorcée, lodges Jake, her son's Dartmouth roommate, for a summer in her suburban house and falls in love with him. He is attracted, but does not fall in love; they dally and part—but even that is narrated rather than dramatized. With one Sue and one Jake, the play would be all clichés and a few wan jokes. With a Sue Too and a Jake Too—arbitrary, gratuitous duplications to increase the stage traffic—it is all clichés, wan jokes, and a gimmick. It's for the not just tired but actually exhausted businessman and his positively prostrate wife or ex-wife. There are wheezing gags about the generation gap, mid-life crisis (female division), and, above all, sex—clean dirty jokes, which is as low as you can sink. There are also some jokes for Jews and homosexuals, but none, I fear, for blacks.

It is hard for actors to overcome such material, and the present cast is not the overcoming kind. Sue and Sue Too are parts scarcely greater than the sum of their holes, and Mary Tyler Moore plays the one with her best sitcom eye-rollings and eyelash-battings, waiting for the TV camera to do the rest; Lynn Redgrave does the other with the frazzled remains of a good English technique, with lots of vibrato and eyes trying to bore auger holes in a cask of malmsey. The Jakes (no pun intended), Barry Tubb and John K. Linton, are personable chaps and strip nicely, to the delight of the aforementioned housewives and homosexuals. John Tillinger has directed busily in scenery, lights, and costumes that will win no prizes. *Sweet Sue* is not even a better sitcom, mostly a squirmcom.

ROBERT BOLT WAS ONCE A SCHOOLteacher, and his Thomas More is not so much a man for all seasons as a fellow for all senior common rooms. Not the worst thing: genteelly radical liberalism backed up by jokey conviviality, peppered with gallantry and a liberal dose of anachronism. This More in **A Man for All Seasons**, revived by the Roundabout, is never the fierce pamphleteer hounding Protestants such as Tyndale and Frith to their deaths if necessary; he is the kindly ironist who kids his future son-in-law: "Two years ago you were a passionate Churchman; now you're a passionate Lutheran. ... Pray that when your head is finished turning, your face is to the front again."

Still, this is Robert Bolt's only successful work for stage or screen, and we can forgive the 1960s-style self-righteousness and polite Brechtianizing for its being a near-perfect boulevard comedy-drama—or play of ideas for folks who don't want to overdo their thinking. It's what *Amadeus* tried for, but done much more neatly—too neatly, in fact: Sir Thomas handily outsmarts everyone else; the ubiquitous *compère*, the Common Man, keeps reminding us that the sixteenth century is like ours and that we are all cut from the same shoddy homespun.

Yet there are passages where the discussion is lively, the humor snappy, the sentiment affecting. Particularly good is More's relationship with his uneducated wife, Alice, and his adored, scholarly daughter, Margaret. And even if oversimplified, the main Machiavellians, Cromwell and Rich, do produce reverberations. Even the language, except when it tries to incorporate actual words of More's, works far better than, say, Arthur Miller's clunky hodgepodge in *The Crucible*. But the play desperately needs a smooth, canny production such as it doesn't get here. Paul Giovanni's direction is serviceable until it aims at grand effects with miraculous light and heavenly music, but Daniel Ettinger's unversatile set looks like a medieval Meccano set. Dawn Chiang's lighting is pedestrian, but Abigail Murray's costumes are all right. It is the acting that fails to clothe

Photograph by Martha Swope.

the intermittent nakedness of the play.

Philip Bosco's More improves as he goes along. But he is throughout a man of fleshly coziness, shrewd sense, and solid decency—no heights of intellectual passion and diaphanous serenity as came easy to Paul Scofield. Bosco manages the first three seasons well enough, but not the crystalline splendors of winter, the scalding ice and the eiderdown of snow. Robert Stattel is a highly competent Cromwell, lacking only the ultimate fillip or finish; Campbell Scott is an intense and properly tense Rich, and Maria Tucci gets both the commonness and the staunchness of Alice More. Charles Keating, a good actor, is finally too tall for the Common Man; it just won't do for his superiors to have, literally, to look up to him. As the Spanish ambassador, Ted van Griethuysen cannot manage the accent; as Henry VIII, J. Kenneth Campbell goes for the obvious choices. Patrick O'Connell is a graceless Roper, and Ron Randell is unimpressive in *two* parts. The good Diane Venora falls flat as Margaret: She cannot convey the character's intellect and learning, an awkward burden for a medieval girl. Worst is George Guidall's totally unducal, un-British Norfolk—a floorwalker in a suburban department store.

HISTORY IS NOT MERELY ANACHRONIZED in Howard Brenton's **Bloody Poetry**; it is also made utterly pointless. An unreliable retelling of Shelley's, Byron's, Mary Shelley's, Claire Clairmont's, and Dr. Polidori's escapades and misadventures in Switzerland and Italy, it is sketchy, devoid of authentic atmosphere, lacking in ideas and even a point of view. With only six characters (if you count the ludicrous ghost of Harriet, the first Mrs. Shelley) in search of an author, it is impossible to paint a historical fresco or even the fantastically messy household of Shelley and his circle. Without immersion in the literary and historical background, Brenton cannot do much with history of ideas, either; and he has too little sympathy for either side in this contest to create tingling drama.

Brenton, a radical, is equally opposed to the British establishment (whether Lord Castlereagh's or Maggie Thatcher's) and the spoiled upper-class iconoclasts who headed for the Continent not so much out of political opposition as from personal predilections: atheism, incest, bisexuality, or wanting to live with a woman without having a divorce from another. So to turn his characters into sixties rebels, which is clearly his intent, Brenton must radically fudge the facts. Thus Shelley and Byron did not start a love commune with two women: Even if Mary did become jealous, Shelley did not sleep with Claire any more than Byron did with Mary. Nor would Byron have flaunted his homosexual side indiscriminately (too risky even for him), or Polidori, though silly, have been the petit-bourgeois fool he is here. It is enough to set your teeth on edge to hear Claire address her lover as George; she would, of course, have called him Byron. I have no objection to tactful anachronism (although "anal retentive" is going rather far, as is Byron's use of "Communist," a word not found till twenty years after his death); but before you start playing fast and loose, you'd better have a play to justify it. What Brenton has written—with Harriet's ghost, for example, tagging along for no earthly or unearthly purpose—is pure self-indulgence.

Poorly directed by Lynn Meadow, the acting is undistinguished. Laila Robins is a fetching and believable Mary, but Daniel Geroll gets only Byron's coarser side, and Keith Reddin is driven into caricature as Polidori. The Shelley of Thomas Gibson is a good-looking oaf; Jayne Atkinson's Claire and Denise Stephenson's Harriet barely register. The production, like the play, is an exercise in futility. ▬

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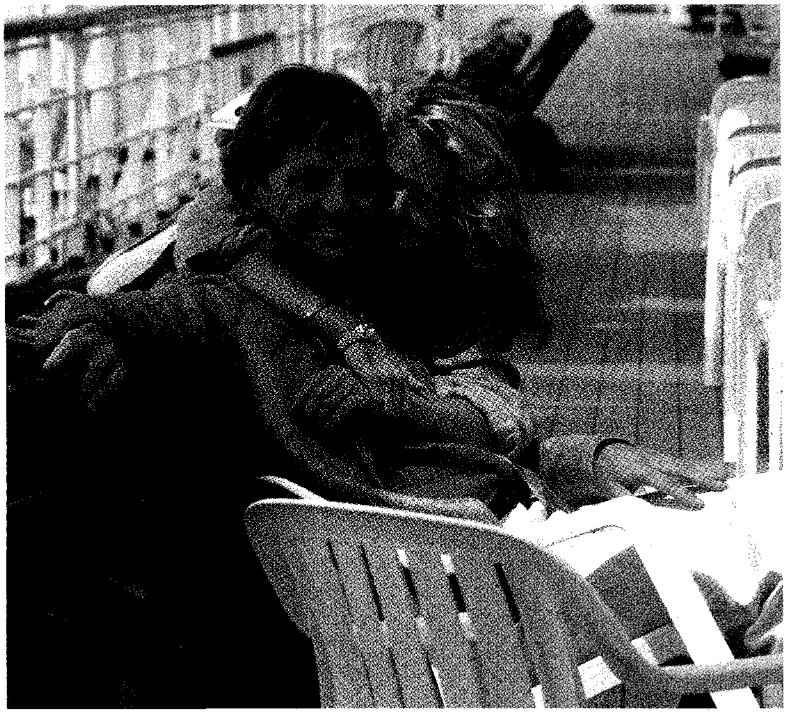

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GIMME A BREAK

"...Some 'unheard' artists and recent releases: Karis plays Carter, Lerner champions older composers, Hepburn sings Broadway..."

IT WOULD BE REASSURING IF THE MOST famous musicians were always the best, but such, alas, is not the case. Anyone who spends a life in music constantly hears exceptionally gifted performers whose message, for one puzzling reason or another, never reaches the wide audience it deserves. Fortunately, many of these underappreciated talents make recordings, mostly for smaller labels concerned more with art than with commerce—releases that, in a just world, would sell a million copies. Some of the latest:

Many of the finest young pianists nowadays have a strong commitment to new music, and that, I think, partly explains why their performances of the classics sound so fresh and invigorating. Take **Aleck Karis,** for example, one of the busiest musicians on New York's contemporary-music scene. As the centerpiece of his first solo record (Bridge BCD 9001), Karis plays Elliott Carter's *Night Fantasies,* a score composed nearly 150 years after its popular disc-mates, Chopin's Op. 49 Fantasy and Schumann's *Carnaval.* Not so long ago, such a stimulating juxtaposition of the old and the new on a record would have been considered eccentric, but here it seems entirely right and natural. Singing in his own distinctive contemporary voice, Carter evokes the same feverish spirit, unpredictable moods, and poetic vision of those early Romantic masterpieces, and it is Karis's perception of this creative continuity—not to mention the color, propulsion, and virtuosity of his playing—that makes all three performances so vital and absorbing.

Bennett Lerner is a pianist partial to more conservative, older-generation American composers, many of whom are out of fashion just now and sorely need such a sympathetic champion. His second disc devoted to their works (Etcetera ETC 1036), as entertaining and instructive as the first (ETC 1019), is a collection of brief pieces by Roy Harris, Paul Bowles, Aaron Copland, Marc Blitzstein, Samuel Barber, William Schuman, and—the junior wild card of the group—Phillip Ramey. Lerner has unearthed many intriguing items: a tiny *Love Song* composed by Barber at the age of fourteen for his mother; several forgotten vignettes from Copland's youth; three slyly insinuating dances rescued from a Blitzstein ballet; *Voyage,* a craggy five-movement suite by Schuman. In lesser hands, this medley might have sounded rather scrappy, but Lerner relishes the stylistic variety of his spicy program, and he responds to it with grace, wit, and affection.

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YOUNG TALENTS: *Vital, lustrous, sizzling.*

One of composer-conductor-educator Gunther Schuller's many enterprises to promote worthy musical causes is GunMar, a company he formed to publish scores and recordings by gifted persons in need of a boost. One young GunMar protégé rapidly making a name for himself is **Frederick Moyer,** who already has a number of impressive discs on Schuller's GM label and at the moment is participating in Affiliate Artists' Xerox Pianists Program, performing residencies with orchestras in Bridgeport, Sacramento, Buffalo, and Marin County. Judging from Moyer's most recent recorded recital (GM 2016), those cities are lucky to have him. Ravel's *Valses Nobles et Sentimentales* sounds especially ravishing here, the bejeweled textures coolly defined and the emotions warmly expressed. The bold, bell-like sonorities of George Walker's new Piano Sonata No. 4 are also rung to perfection, and the sizzling concert études by Reger and Liszt that frame this nourishing program could scarcely be more brilliantly played.

Dozens of superb musicians happily live and work in the Boston area, and for the past few years, Northeastern Records has been generously letting the rest of the country hear them. The latest beauty from Northeastern features **D'Anna Fortunato** in "Harp Songs and Interludes" (NR 231), "composed" folk songs by Ravel (*Cinq Mélodies Populaires Grecques*), Ginastera (*Cantos del Tucumân*), Castelnuovo-Tedesco (*Three Sephardic Songs*), Poulenc (*Ronsard à sa Guitare*), and Britten (*Five Folk Songs*). The interludes are provided by the Melisande Trio (Fenwick Smith, flute; Burton Fine, violin and viola; and Susan Miron, harp), exquisitely fashioned miniatures by Fauré, Ibert, and Nielsen. Fortunato may not be at the Met or the City Opera, but she is one of our major singers nonetheless. Her lustrous mezzo-soprano, her warmly communicative musical personality, and this gorgeous program are an irresistible combination.

Meanwhile, back in New York, Composers Recordings, Inc., better known as CRI, continues to give both composers and musicians a break, as it has for the past 30 years. Nearly 450 discs contain-

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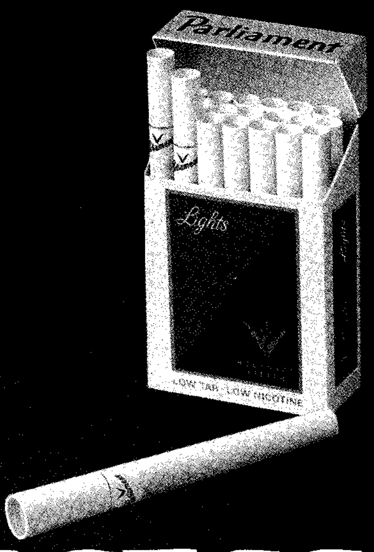
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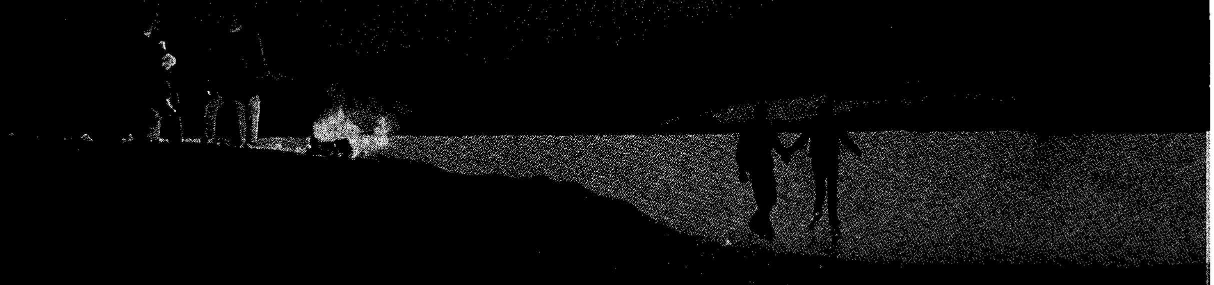

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ing over a thousand contemporary scores are now in CRI's catalogue—a variable one, perhaps, but of genuine historic value. Among CRI's latest releases is a pair of appealing discs devoted to two important figures—not native Americans, but composers who have contributed substantially to this country's new-music scene, mainly on the West Coast: Ernst Krenek (from Austria), since 1938, and Bernard Rands (from England), since 1975. The excellent **Thouvenel String Quartet** has finally produced the first installment in its long-promised cycle of Krenek's eight string quartets: No. 5 of 1930 (SD 522), in a passionate performance of a huge work by a composer who reveled in lush neo-romantic attitudes at a time when such things were frowned on. The second disc (SD 524) couples two recent Rands scores that are also unabashedly luscious. Both are large-scale vocal compositions created from an assortment of poems—one anthology dealing with the sun (*Canti del Sole*) and the other with the moon (*Canti Lunatici*). The stars are the soloists, **Paul Sperry** and **Carol Plantamura,** who sing this difficult but rapturously lyrical music with stunning virtuosity.

Finally, turning to lighter matters, here are two recordings that should not be passed by, even if it means taking a chance on a pair of relatively unknown singers. **Maryanne Telese,** a versatile City Opera soprano, revives fifteen popular American "art" songs from the 1920s and 1930s, nostalgic fare that includes Ernest Charles's "Let My Song Fill Your Heart" (the album's title song), Manna-Zucca's "I Love Life," Hageman's "Miranda," and Idabelle Firestone's "In My Garden" (Premier PRLP 002). These quaint but lovable ballads went out of fashion years ago, but apparently it's safe to enjoy them once again, especially when sung with such spirit and charm.

The second disc, another slightly mad revival meeting conducted by Ben Bagley on his Painted Smiles label (PS 1381), offers a collection of eighteen terrific songs, most of them inexplicably deleted from recent musical hits and flops by Sheldon Harnick, Kander and Ebb, Schmidt and Jones, and Jerry Herman. The main attraction here is an undiscovered song stylist named **Katharine Hepburn,** whose unmistakable vocal presence enlivens "Merry Little Minuet," "I Hate Spring," and "A Horse Named Margaret." The indomitable Hepburn shares this wonderful "Contemporary Broadway Revisited" program with Alan Arkin, Kaye Ballard, Helen Gallagher, Anthony Perkins, John Reardon, Margaret Whiting, and other worthy colleagues. If stores do not stock this collectors' item, try the source: Painted Smiles, 74-09 37th Avenue, Jackson Heights, New York 11372. ■

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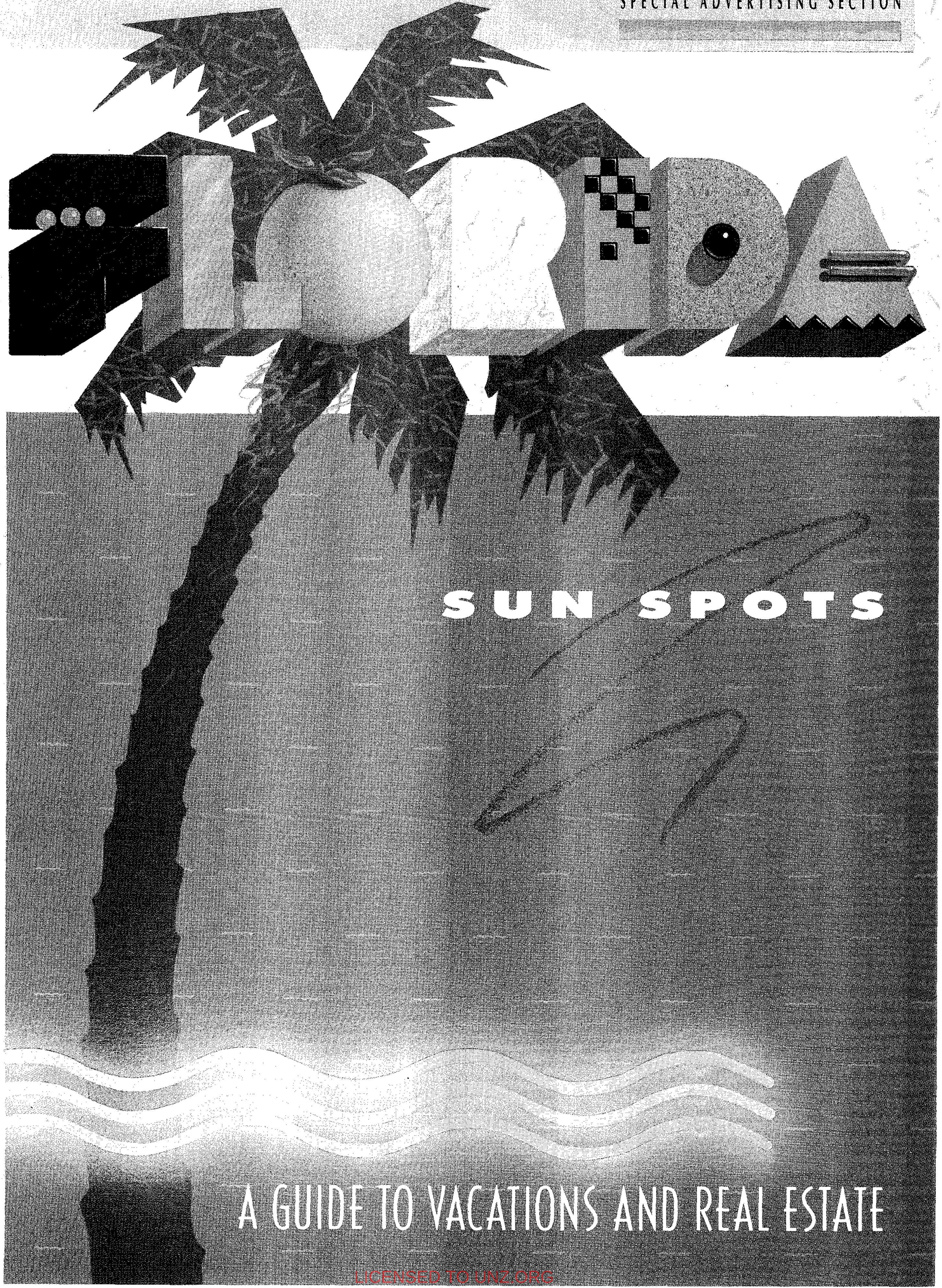

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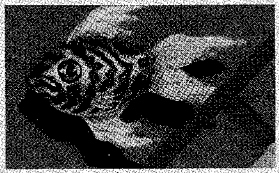
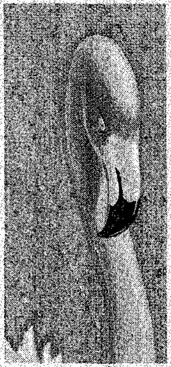
FLORIDA SUN SPOTS by Angela Gaudioso



Few pleasures in life match the joy of changing the weather. Some people do it on a whim: They wake up one bitter, cloudy morning, shiver, and catch a flight to Florida that same day. For others, a trip south is an annual pilgrimage: Snowbirds plan all year for their escape from winter, searching for the ultimate resort or returning again and again to a favorite warm spot. ■■■■■■■■■■■■■■■■■■■



"An expansive mood is one of the most familiar and sometimes costly first responses to a Florida winter sun," warned the Federal Writers' Project guide to 1930s Florida. "The person noted for taciturnity in his home community often becomes loquacious....This frequently makes him an easy prey to ancient confidence games; sometimes leads to unpremeditated marriages; and almost inevitably results in the acquisition of superfluous building lots." Many of those "superfluous" lots are now prime real estate, Cape Canaveral is no longer an island of orange groves, the Orlando area has been transformed from wilderness to the nation's top tourist destination, and drivers today don't have to swerve to avoid livestock on the interstates. But the guide's advice is still pertinent—Florida's allure grows stronger every year. ■■■■■■

REAL ESTATE PAGE 15A

SOUTH FLORIDA

The Gold Coast—Palm Beach, Broward, and Dade counties—has been a prime vacation destination since early in the century. The area has the benefits and drawbacks that come with popularity—plenty of hotels and restaurants, lots of activities, and tons of tourists. South Florida can be staid (you can't jog shirtless in Palm Beach) or unrestrained (1235, a Miami Beach nightclub, has a 60,000-watt sound system).

South Florida's life as a resort began, so the legend goes, when a coconut-laden vessel shipwrecked in Palm Beach in 1878 planted its cargo. Eventually the barren terrain became filled with palms. The idea to develop the coast sprung from that bounty and from the vision of railroad magnate Henry Morrison Flagler.

The Breakers (800-833-3141; 305-655-6611) was Flagler's first great Palm Beach hotel. Decorated with fifteenth-century Flemish tapestries, Venetian chandeliers, frescoed ceilings, Florentine fountains, and marble, this Italian Renaissance-style enchantress, now 60, still ministers to royalty, heads of state, and high society.

The **Palm Beach Hilton** (800-HILTONS; 305-586-6542) is one of the few hotels on the island located directly on the beach. It offers 24-hour room service, tennis, nearby golf, and complimentary limousine service to and from the airport and **Worth Avenue,** Palm Beach's posh shopping district.

On the ocean end of Worth is **The Esplanade** (305-833-0868). Here Saks Fifth Avenue and Sonia Rykiel share customers and courtyards with Ralph Lauren, Cartier, Emanuel Ungaro, Charles Jourdan, and other fashionable emporiums.

Many who winter in Florida have a passion for polo. The **Palm Beach Polo and Country Club** (305-793-1113), in West Palm Beach, sponsors the Cadillac National Polo League finals on February 22, the Boehm Challenge Cup finals on February 1, and the United States Polo Association Rolex Gold Cup from February 21 to March 8.

In all of Florida, there's only one resort besides the Breakers that holds Mobil's five-star rating—the **Boca Raton Hotel and Club** (800-327-0101; 305-395-3000), designed by Addison Mizner. This 912-room resort complex is 22 miles south of Palm Beach on the Intracoastal Waterway. Accommodations include the Spanish-style Cloister, the elegant, 27-story Tower, the Golf Villas, and the Boca Beach Club. There's an eighteen-hole championship golf course, 22 tennis courts, a half-mile of private beach, jazz and water aerobics classes, parcours jogging, volleyball, and windsurfing clinics. That done, a massage might be in order, and the Boca Raton Hotel and Club will oblige.

For something different, try **Cap's Place** (305-941-0418). To get there, take U.S. 1 south about five miles from Boca. A left off Northeast 24th Avenue will lead to the

Lighthouse Point Yacht Basin. Flash your headlights and Cap's Place ferry will give you a ten-minute lift to the restaurant—a shanty full of character and history. (Cap Knight was a rumrunner during Prohibition.) The fare includes hearts of palm salad, stone-crab appetizers, and Key-lime pie.

The image of Fort Lauderdale is still collegiate America on spring break. But, with 165 miles of waterways, a better way to see the city might be from a skiff. So charter a yacht, ride a riverboat, or set sail on a moonlit dinner cruise.

A relatively new Lauderdale spot is **Marriott's Harbor Beach** (800-228-9290; 305-525-4000). Guests can learn to captain a catamaran here, play golf or tennis, or relax at the Riverwatch restaurant. Guests at Fort Lauderdale's **Pier 66** (800-327-3796; 305-525-6666) can have a drink seventeen floors up at the revolving Pier Top Lounge while they watch pleasure craft navigating the Intracoastal.

Two spas in the area can soothe what ails. The **Palm-Aire Hotel and Spa** (800-327-4960; 305-972-3300) has been in business for fifteen years. Carol Upper, director of the women's spa, says the emphasis here is on state-of-the-art fitness.

The **Bonaventure Resort and Spa** (800-327-8090; 305-389-3300) offers tennis, racquetball, rollerskating, eighteen-hole championship golf, and swimming. Following a workout, guests might reward themselves with a visit to Fort Lauderdale's **Las Olas Boulevard**, lined with palms, gaslights, boutiques, antiques, and Lalique. Here, on March 28 and 29, artisans from all over the country will display their wares during the annual **Las Olas Art Festival**.

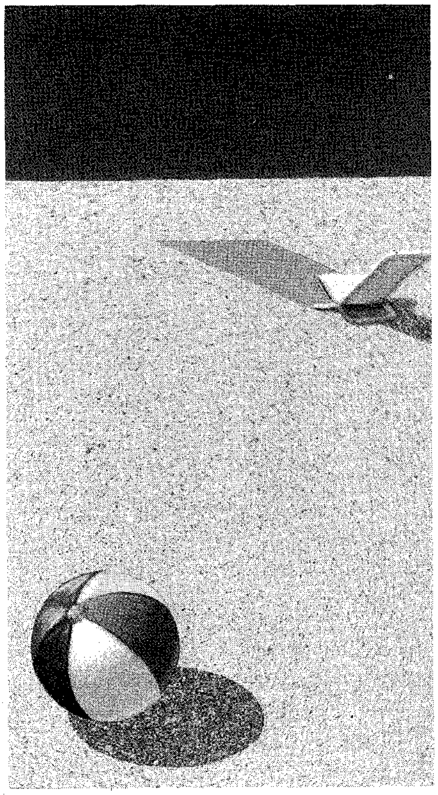
Fort Lauderdale's **Galleria** contains a number of department and specialty stores. But if you only want to look like a million, a two-block area locals call **Schmatte Row** is a popular alternative. North of Hallandale Beach Boulevard on First and Second Avenues, merchants sell designer clothes for a fraction of the retail cost.

A few miles south, on the way to Miami, in Hollywood-by-the-Sea, is the **Diplomat Resort and Country Club** (800-327-1212; 305-457-8111). Joan Rivers, Liza Minnelli, the Pointer Sisters, and Dolly Parton have entertained at the hotel's Cafe Cristal supper club.

Miami and Miami Beach are beginning to enjoy a metamorphosis. Signs of the city's revitalization are the 17,000-seat sports arena scheduled to open downtown this fall, Bayside Marketplace, a complex of markets, restaurants, and pavilions slated for an April opening on Biscayne Bay, the expansion of the Miami Beach Convention Center, and the new downtown rail system (Metromover), which connects with Metrorail, the elevated suburban rapid transit system.

In south Miami Beach, the landmark 80-square-block Art Deco District is a study in funky, thirties-style geometrics, porthole windows, pastels, and neon accents. South Beach attracts artists, the film and fashion crowds, and European tourists. One of the better representations of the deco era is the newly opened **Waldorf Towers** (800-423-1981; 305-531-7684), rumored to have spent $3,500 on each of its toilet fixtures alone. Other restored buildings include four hotels owned by the Palace Group (800-327-6306; 305-534-2135)—the **Cardozo, Carlyle, Cavalier,** and **Leslie**.

Collins Avenue, along the Atlantic, is luxury hotel row. One of the grandest is the arc-shaped **Fontainebleau Hilton** (800-HILTONS; 305-538-2000). "The Font's" $70-million sprucing-up has contributed to Miami Beach's reawakening. This 1,206-room facility has added a spa with a Nautilus center, Christine Valmy Skin Care Salon, whirlpool baths, mineral baths, sauna, steam, massage, herbal wraps, and a natural-food restaurant. There's a free activity program for guests' children, a two-level tennis complex, a rock-grotto swimming pool with waterfalls, and twelve restaurants and lounges.



The **Doral-Hotel-on-the-Ocean** (800-327-6334; 305-532-3600) was designed to resemble a luxury liner. The hotel has a water-sports club with pro instruction for scuba diving, jetskiing, windsurfing, and catamaran sailing. An 80-foot yacht is docked at the hotel for special functions, and the Starlight Roof Supper Club showcases a nostalgic musical review. The **Doral Hotel and Country Club** (800-327-6334; 305-592-2000), not far from Miami International, has a golf course and an equestrian center. Guests at either Doral hotel have access to the amenities at both properties.

Two restaurants on Collins offer formal dining: **Dominique's,** at the plush Alexander Hotel (305-861-5252), and the **Dining Galleries** (305-538-2000), at the Fontainebleau Hilton.

Joe's Stone Crabs (305-673-0365), in South Beach, has been converting staunch lobster lovers to this succulent local treat since 1913.

Recently, when Ronald Reagan entered his $1,700-a-night duplex presidential suite at the **Hotel Inter-Continental** (800-327-0200; 305-577-1000) all he could say was "My goodness!" The suite has silk draperies, Portuguese needlepoint area rugs, a baby grand piano, and a formal library. But you don't have to stay in presidential quarters to find opulence at the Inter-Continental. Guest-room furnishings include Oriental armoires, oversize marble baths, original artwork, and granite-topped desks.

To the south and west, **Calle Ocho** (Southwest 8th Street), is the center of "Little Havana." Piñata factories, aromatic Cuban cafes, cigar makers, and domino players characterize this dynamic Hispanic neighborhood.

From March 7 to 15, the nation's largest Spanish festival, **Carnaval Miami,** is a lusty, no-holds-barred block party with music, dance, fireworks, and floats. Ethnic delicacies such as picadillo, ropa vieja, palomilla, guava pastries, and Cuban sandwiches may be sampled.

The **Biltmore Hotel** (800-445-2586; 305-445-5554), in Coral Gables, built in 1926 and recently restored, blends architectural grandeur of the past—a copper-clad tower that rises 315 feet, and red barrel-tile roofing—with contemporary comfort. Its 246 rooms and suites contain everything from personal safes to hand-carved armoires. The 5,000-foot Biltmore spa has some exotic touches—Japanese shiatsu, reflexology, and ballet. Championship golf, a tennis complex, swimming pool, whirlpools, and four restaurants and lounges are also available to guests.

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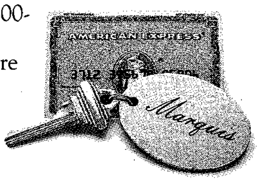

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The Greater Miami area's cultural season includes classical music, ballet, and musicals at the **Miami Beach Theater of the Performing Arts**, known as TOPA (305-673-7300). Itzhak Perlman, Misha Dichter, and the Warsaw Philharmonic will be among the performers there this season. The American Ballet Theatre will appear at TOPA during the week of January 27.

Coconut Grove's three-day **Arts Festival** (305-447-0401), the largest show of its kind in the state, attracts about a million devotees every February.

Last week, the three-year-old **Grand Bay Hotel** (800-327-2788; 305-858-9600), in Coconut Grove, won its first five-star Mobil rating, making it the only hotel in Florida to receive the award in 1987. (Florida's two other five-star properties are classified as resorts.) It features antiques, champagne, fresh-cut flowers, and a well-stocked bar in every room. Regine has crowned the pyramid-shaped hotel with one of her nightclubs.

Five minutes away, in the heart of Coconut Grove, the **Mayfair House** (800-433-4555; 305-441-0000), part of the Small Luxury Hotels family, has a mix of European and Art Nouveau decor. Guest suites with Japanese hot tubs on private verandas; English turn-of-the-century inlaid-wood pianos; hand-made mahogany liquor cabinets, headboards, and armoires; and Laura Ashley bed linens make this one of the state's most luxurious hotels.

Those looking for a mini-holiday on the islands can take a fifteen-minute hop to Key Biscayne over the Rickenbacker Causeway. Here groves of palms and refreshing vistas make for a more relaxed atmosphere than on the mainland.

The bike is a popular way to get around Key Biscayne and the ten-acre grounds of the **Sonesta Beach Hotel** (800-343-7170; 305-361-2021). The Mayan-style hotel has a full-service fitness center, ten tennis courts, nearby golf, an Olympic-size pool, sailboat rentals, windsurfing, and a free children's program.

The **Sheraton Royal Biscayne Beach Resort & Racquet Club** (800-325-3535; 305-361-5775) is on a quarter mile of private beach and is the Official Players' Home of the Women's International Tennis Association. When Argentine whiz kid Gabriela Sabatini's not traveling the tennis circuit, she can sometimes be spotted practicing on one of the Royal Biscayne's ten courts.

• • •

THE TREASURE AND SPACE COASTS

The Space Coast extends from Titusville south to Sebastian Inlet. It has 72 miles of beaches—the nearest beaches to Walt Disney World. Definitions of Florida's Treasure Coast vary, but it's often considered to begin at scenic Vero Beach and end a few miles north of the Palm Beaches at Jupiter. There's less traffic and it's more casual here than on the Gold Coast. Plus, this area has jai alai, theater, and some fine restaurants and hotels.

The **Kennedy Space Center** (305-867-7110) is located on the **Merritt Island National Wildlife Refuge** (305-867-0667), where herons and migrating fowl seem to shrug off competition from Canaveral's alloy birds. Two-hour bus tours of the space center and Cape Canaveral begin at the visitors center, **Spaceport USA** (305-452-0300). The "red tour" includes the astronaut-training facility, launching pads, a Saturn 5 moon rocket, and the launch control center.

Club Med's first tropical village in the U.S., **The Sandpiper** (800-CLUB MED), will open in Port St. Lucie on Valentine's Day. With 45 holes of golf, five pools, nineteen tennis courts, a sailing school, and other amenities, the village will be one of Club Med's most luxurious.

Farther south, the **Indian River Plantation Resort** (800-327-4873; 305-225-3700), on Hutchinson Island, is for fishermen: Sailfish, pompano, sandperch, and snapper abound. Golfers and tennis buffs are well accommodated here, too.

Bordered by lofty sea pines on one side of its seven-acre site, **The Jupiter Beach Hilton** (800-821-8791; 305-746-2511) evokes the tropics with whitewashed wooden floors, bamboo furniture, ceiling fans, and flowers.

The **Burt Reynolds Jupiter Theatre** (305-746-5566), probably the most famous playhouse in Florida, is directly across the street from the hotel.

CENTRAL FLORIDA

Rays and more rays—and, of course, Disney World—are not all Central Florida has to offer. History, tranquillity, culture, and natural beauty (including 128 miles of white-quartz gulf beach from Tarpon Springs south to St. Petersburg alone) all enhance the appeal of this region.

Just a bay away from Sarasota, on twelve-mile-long Longboat Key, is the **Longboat Key Club** (800-237-8821; 813-383-8821). This secluded 1,000-acre resort has all the usual beach amenities plus a few new ones—Prindle cats, Mini-Fish, and sailboards—as well as bike rentals, aquatic aerobics, a parcours track, golf, and tennis. At the marina, sailboat charters, cocktail cruises, and ecology tours can be arranged.

Flamingo pink and palatial, the **Don CeSar** (800-237-8987; 813-360-1881), on the gulf, in St. Petersburg Beach, was, as far back as 1928, a haven for the likes of F. Scott Fitzgerald, Lou Gehrig, and Babe Ruth. Today, after a $7-million renovation,

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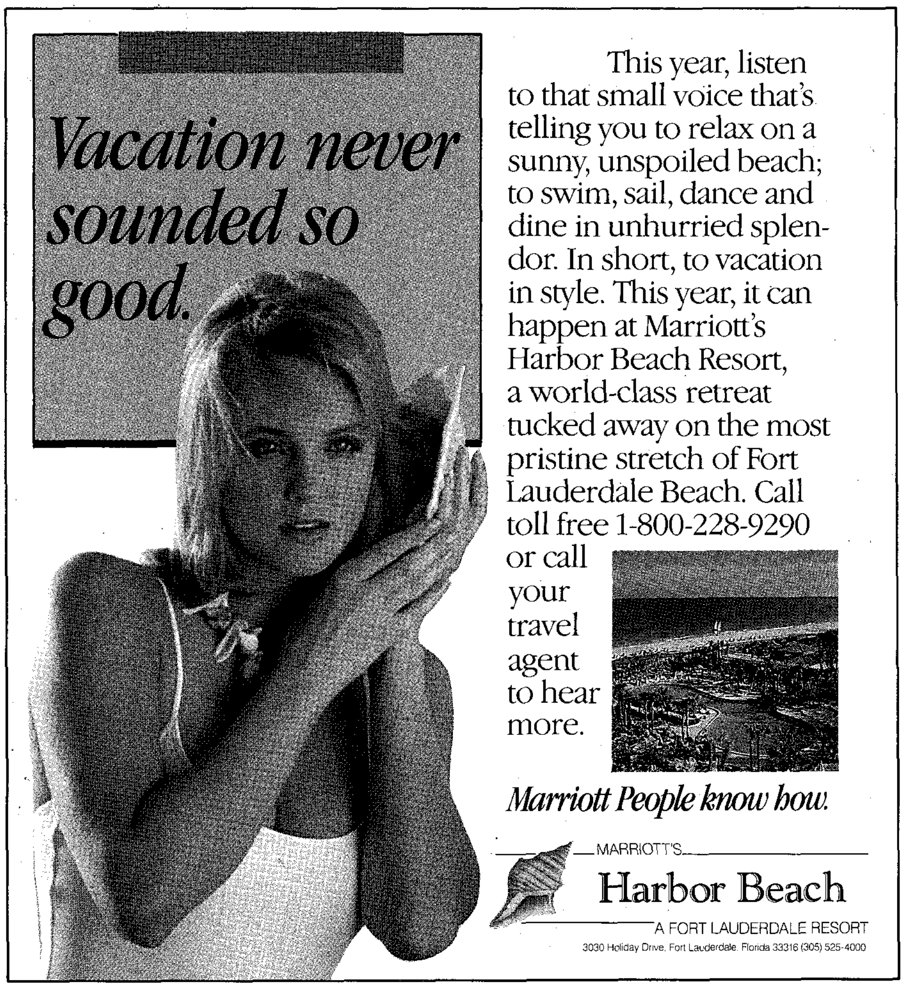

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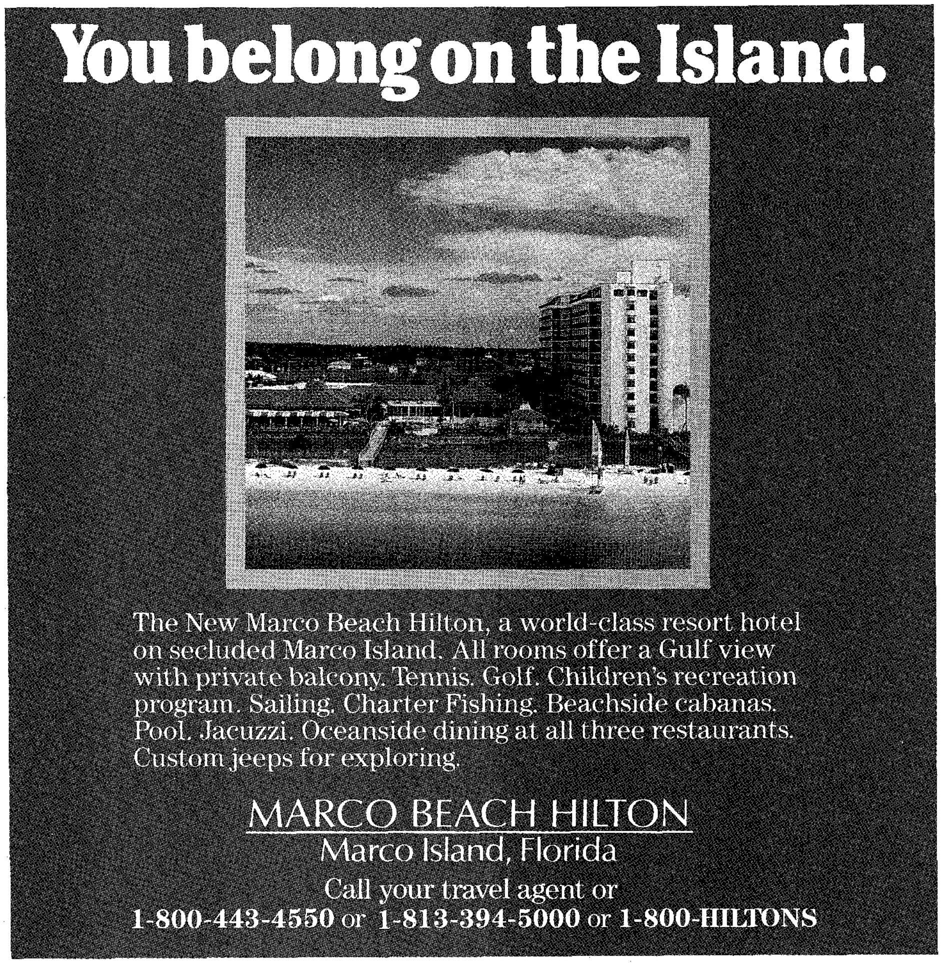

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"The Don" offers Austrian-crystal chandeliers, five-star cuisine, a tropical lobby bar, boutiques and beauty salons, and 277 rooms with Italian-marble baths and views of Boca Ciego Bay and the gulf. Activities here include jetskiing, sunfish and catamaran sailing, tennis, and windsurfing.

Nearby, the world's largest collection of Salvador Dali's art is at St. Petersburg's **Dali Museum** (813-823-3767).

Hernando De Soto visited the healing mineral springs in the Tampa Bay area during his quest for fortune in the sixteenth century. Twentieth-century explorers can take the waters of five natural springs at the **Safety Harbor Spa and Fitness Center** (800-237-0155; 813-726-1161). This 35-acre resort, on the west shore of Tampa Bay, recently received an $11-million facelift. The spa offers water aerobics, workouts designed by trainer Radu, weight training, tennis courts, a driving range, and a Lancôme Skin Care salon. Massages, private whirlpools, saunas, herbal wraps, and solaria are all available.

The new **Harbour Island Hotel** (800-228-0808; 813-229-5000) is part of the recent redevelopment of Harbour Island, a 90-second elevated tram ride from downtown Tampa. The hotel is outfitted with antiques, imported designer furniture, and fine art. Its Island Room features such dishes as lobster with pink champagne Sabayon. The Harbour View Room specializes in "new Florida cuisine." Guests can take advantage of waterfront docking privileges and Harbour Island's stylish $7- million athletic club, with tennis, racquetball, and squash courts, Nautilus, and other features.

If it's sellable, **The Market** (813-229-5330), on Harbour Island, has got it: Empañadas, crawfish, fresh pasta, baklava, mesquite-grilled food, bestsellers, and silk fashions by George Georgious are all here. There's entertainment, too, including a two-story carousel.

Tampa's Latin quarter, **Ybor City** (named after Vincente Martinez Ybor, who lured Key West cigarmakers north to work in his factory about a hundred years ago), is a must. The aromas of tobacco and fresh-roasted coffee beans ribbon their way through this historic two-square-mile area.

Every year, in memory of eighteenth-century pirate José Gaspar, Tampa celebrates **Gasparilla Week** with parades, festivals, and rowdy reenactments of Gaspar's escapades. The swashbuckling begins on February 7 this year. A busy month for Tampa, the city also hosts the annual **Florida State Fair** in February.

About a half hour northeast—where the

terrain gradually begins to resemble Africa's Serengeti Plain, and squawks and bleats from exotic creatures can be heard off in the distance—travelers will find **Busch Gardens, The Dark Continent** (813-971-8282). This 300-acre theme park shelters at least 3,000 birds and animals.

Two Central Florida resorts with outstanding golf and tennis facilities are **Innisbrook** (800-237-0157; 813-937-3124), in Tarpon Springs, and **Saddlebrook** (800-237-7519; 813-973-1111), in Wesley Chapel.

Minutes from the gulf, Innisbrook occupies 1,000 wooded acres in the picturesque Pinellas County hills. Innisbrook's 63 holes of golf include the 27-hole, par-71 Copperhead golf course, recently rated number one in the state by *Florida Golfweek*. The resort has eighteen tennis courts (seven are lit for night play), four racquetball courts, and a fitness center. Innisbrook also features six pools and 60 acres of lakes.

West of Innisbrook and fifteen miles north of Tampa, is the Saddlebrook Golf and Tennis Resort, the headquarters of the United States Professional Tennis Association and new home of the late Harry Hopman's training camp. (Hopman was tennis guru to John McEnroe, Vitas Gerulaitis, Andres Gomez, and others, and an Australian Davis Cup captain.) There are 27 courts, with five lit for night play. Saddlebrook has 36 holes of championship golf and a complete health spa. Guests may stay either in hotel rooms or in condominium suites with full kitchens and a balcony or patio.

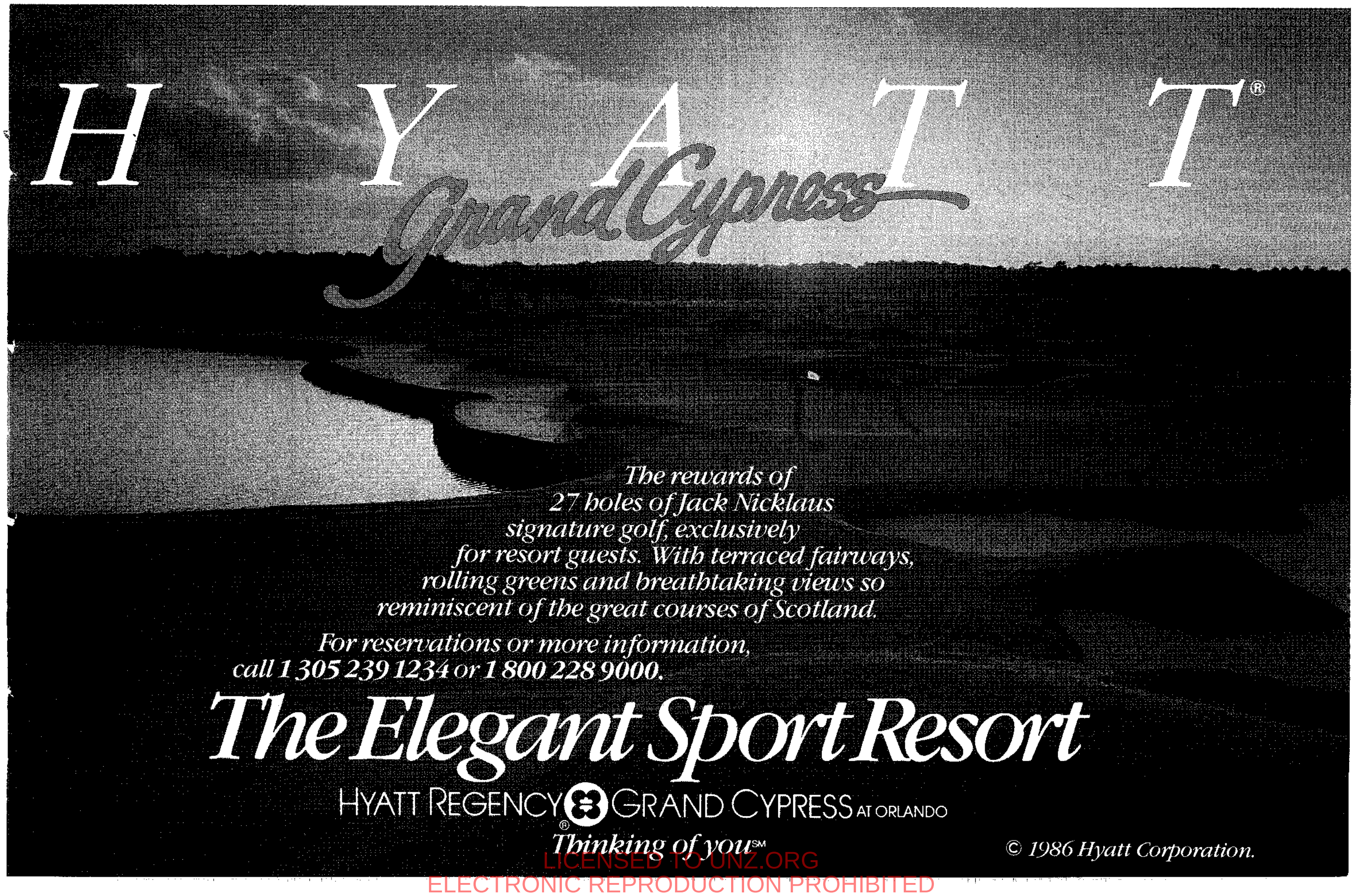
Over in Orlando, **Walt Disney World** (305-824-4321) is celebrating its fifteenth birthday. There will be special anniversary music, dancing, fireworks, balloons, and parades with Mr. Mouse and the rest of his cartoon contingent until the festivities end in September. At least a three- to five-day visit to cover all of Disney World, including EPCOT and The Magic Kingdom, is recommended.

Disney visitors should have no trouble finding a place to stay; by late 1987, the Orlando area will have more than 60,000 hotel rooms. The **Hilton at Walt Disney World Village** (800-HILTONS; 305-827-4000) advertises "free lodging for children of any age" who share their parents' quarters. **Marriott's Orlando World Center Resort** (800-228-9290; 305-239-4200), with 1,504 rooms, is the largest hotel complex in the state. It's also a fifteen-minute drive from Main Street USA.

Disney operates four on-site complexes and a campground, **Ft. Wilderness**, as part of the **Walt Disney World Resort** (305-824-8000). These include the futuristic **Contemporary Resort Hotel**; the **Polynesian Village**, on the Seven Seas Lagoon; the **Disney Inn,** adjacent to two golf courses; and **Resort Villas**, Disney's secluded golf haven. There are even three on-site **Disney Kennels** (305-824-4500) where visitors may board their pets overnight for six dollars.

The $110-million **Hyatt Regency Grand Cypress** (800-228-9000; 305-239-1234) recently won four stars from the American Automobile Association. The Hyatt's free-form swimming pools (covering more than half an acre) have whirlpools, rock grottoes, and twelve waterfalls. The Jack Nicklaus-designed, 27-hole golf course resembles Scottish moors bordered with wildflowers. Guests may rent pleasure craft and bikes, and there are health and racquet clubs on the premises.

The **Peabody Orlando** (800-COCONUT; 305-352-4000), on International Drive, has the elegance of a grand hotel. **Vistana**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(800-327-9152; 305-239-3100), a villa resort, in Lake Buena Vista, is another credit to the Orlando area.

Other Central Florida attractions include Shamu, the killer whale, at Orlando's **Sea World** (305-351-3600), and **Cypress Gardens** (813-324-2111), just east of Winter Haven.

SOUTHWEST FLORIDA

Southwest Florida now offers much of the sophistication of the Gold Coast's more select areas, while its primary appeal—tropical calm—remains undisturbed. Peaceful Naples, with its palm-lined streets and elegant Georgian-style homes, glistens like a jingle shell. Offshore, neighboring Sanibel and Captiva islands are serene retreats. And Marco Island, where 60 percent of residents own boats, is one of Florida's better-kept secrets.

A morning stroll on either Captiva or Sanibel shows why this area is called the Shell Coast. Some of the rarer species of the 420 varieties found here are the red lion's paw, black shark's teeth, and paper fig shells. **South Seas Plantation Resort and Yacht Harbor** (800-237-3102; 813-472-5111), on the northern end of Captiva, has its share of shells on its two-and-a-half-mile stretch of beach. Clusters of assorted lodgings—hotel rooms, four-bedroom houses, the antebellum Plantation House, villa suites, golf cottages, and beach homes—dot South Seas' 330 acres.

Rated one of the top 50 U.S. tennis resorts by *Tennis* magazine, South Seas has 22 Laykold courts, sixteen swimming pools, and a marina. There's an Offshore Sailing school on the plantation and a nine-hole golf course. The Sunday champagne brunch at Chadwick's restaurant is open to the public.

A hundred feet from South Seas property, the **Bubble Room** (813-472-5558) is awash in nostalgia. It features big-band tunes and early Sinatra, and the Eddie Fisher-man (fresh grouper filet with nutcrumb topping baked in parchment) and K-K-K-Katie Kake (a light chiffon cake made with homemade whipped cream, praline candy, and toasted slivered almonds).

Pointe Santo de Sanibel (800-824-5442; 813-472-9100) has spacious villas or penthouse apartments with banks of windows and spectacular views.

Another inviting place on Sanibel is the **Sundial Beach & Tennis Resort** (800-237-4184; 813-472-4151), where there are thirteen tennis courts, five pools, golf *privileges, and a Japanese steakhouse.*

Tortuga Beach Resort and **Sanibel Cottages,** managed by Marquis Hotels and Resorts (800-237-8906; 813-481-5600), are intimate Sanibel spots with 56 villas and 28 cottages, respectively.

At **Casa Ybel** (800-237-8906; 813-472-3145), Peter Harman, who trained under chef Paul Prudhomme, serves blackened shrimp in Creole mustard cream sauce, blackened grouper, and gumbo at the Thistle Lodge Restaurant.

On Periwinkle Way, Sanibel's main street, **McT's Shrimp House and Tavern** (813-472-3161) will, for seven dollars, cook and serve whatever a customer has hooked that day. Otherwise, diners can eat all the snow crabs ($14.95) or steamed shrimp ($13.95) they want.

Daily shelling tours of barrier islands are conducted by naturalist Captain Mike Fuery at **'Tween Waters Marina** (813-472-3459), on Captiva.

Back on the mainland, resorts in Naples include **The Ritz-Carlton** (800-241-3333; 813-598-3300)—the Mediterranean palace of this region—and **The Registry Resort** (800-225-3763; 813-597-3232), on Pelican Bay, which opened last month. Each of its 474 rooms overlooks the water. The Registry sits amid protected wetlands; a boardwalk and an open-air tram lead through a nature preserve from the hotel to the beach club. The resort has a fitness and tennis center, eighteen holes of golf, snorkeling, sailing, and windsurfing. A placid surf allows gulf swimming, and the Registry prides itself on its gourmet fare.

Other attractions include **Olde Naples**, where art and haute couture are sold in *shops and galleries; the specialty shops at* **Old Marine Market Place**, on the wharf; and the reconverted waterfront warehouse, **Tin City**. Sunset vistas are guaranteed to Neopolitans and visitors who stroll out on the pagoda-style **Naples Pier.**

Nearby Marco Island is, at six-by-four-miles, the largest of Florida's Ten Thousand Islands. Archaeological digs have unearthed vestiges of Calusa Indian culture, adding to the enchantment of this place.

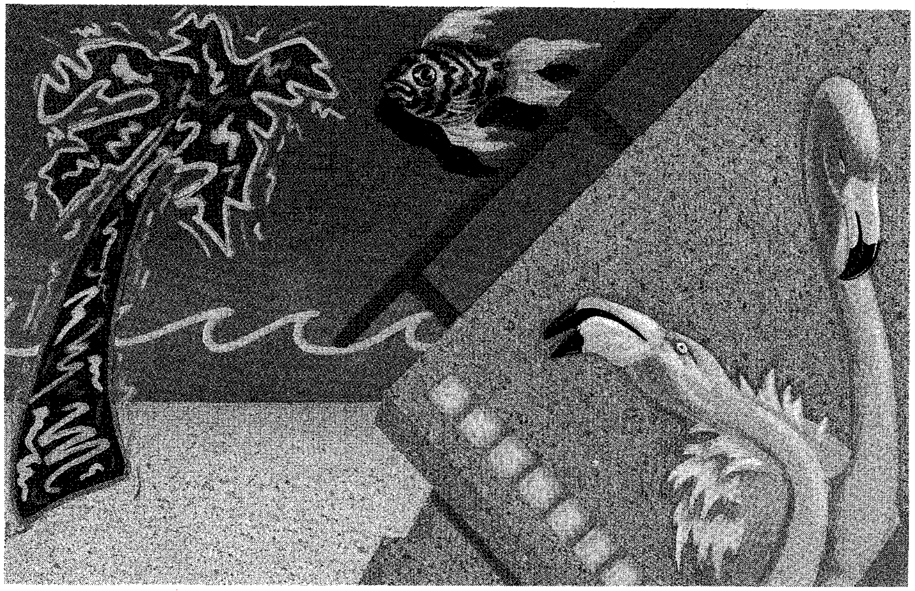
Marriott's Marco Island Resort (800-228-9290; 813-394-2511) features a *health club with Universal weight room and* rowing machines, a new captained-catamaran, Hobie cats, sunfish sailboats, Aquacycles for land and sea, and Funyaks (one-person canoes).

The resort will host the second annual **Virginia Slims Chrysler/Plymouth Tournament of Champions** from March 11 to 14. With Martina Navratilova and Andrea Temesvari already committed, this could be the island event of the year.

At the **Marco Beach Hilton** (800-HILTONS; 813-394-5000) each room and suite has a furnished terrace overlooking the gulf. The hotel offers golf, tennis, water sports, bicycling, and even rental jeeps. Each of its four penthouse suites has a kitchen, sauna, and Jacuzzi.

The **Eagle's Nest Beach Resort** (800-237-8552; 813-394-5167) is a small all-suite hotel with 94 one- and two-bedroom suites with full kitchens. The resort is surrounded by tropical plants and features a 40-foot gumbo limbo tree in its courtyard.

Due east of Naples, **Everglades National Park** (305-247-6211) is a 1.4-million



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The Sandpiper even has a "Mini-Club" for children between the ages of 2 and 11. Caring counselors supervise and entertain them daily from 9 a.m. until 9 p.m. With arts and crafts. Picnics. Lessons in tennis, sailing, swimming, and more. The whole family can even join the Club's sightseeing excursions to nearby Disney World,® Epcot Center, Sea World® or even the Kennedy Space Center.

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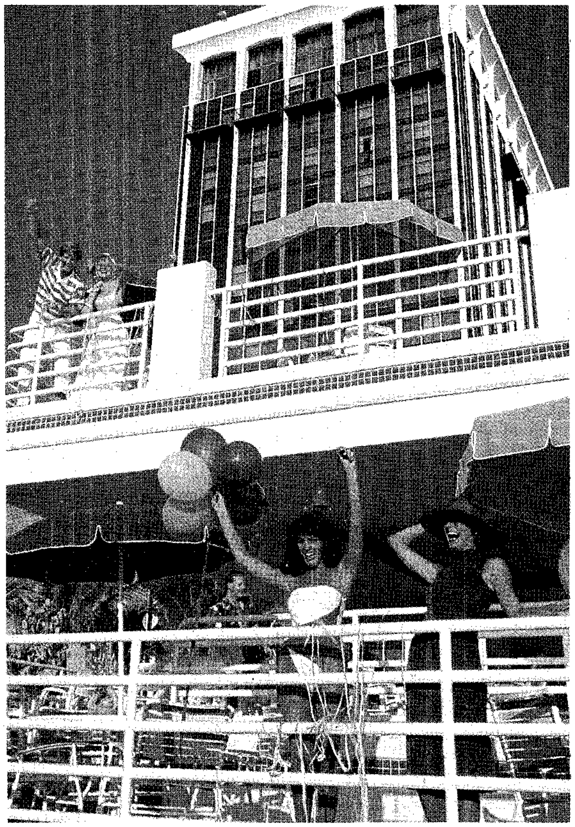

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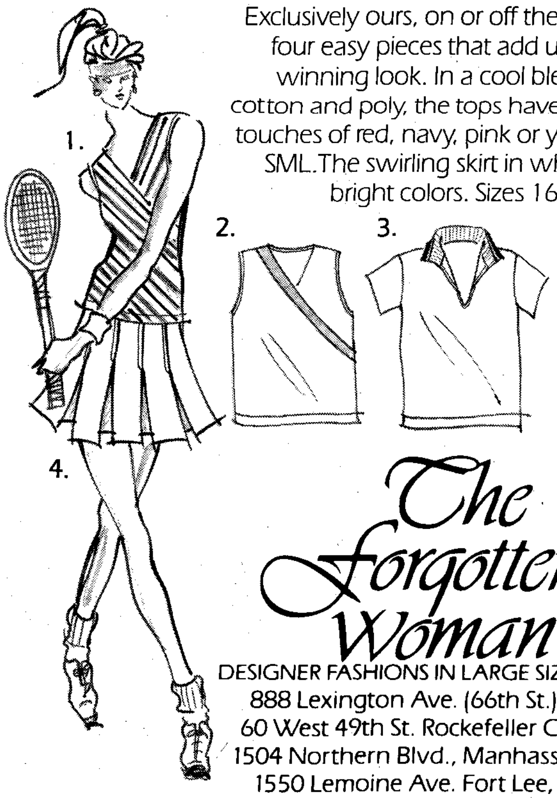

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acre, sub-tropical preserve. Although Shark Valley and its fourteen miles of loop road are currently closed, visitors may pull off the main park road and take short, self-guided Everglades tours along the Gumbo Limbo, Anhinga, and four other walking trails. The trails afford close-up views of wood storks, otters, 'gators, snail kites, groves of hardwood hammock, wild coffee, orchids, purple gallinules, egrets, and anhingas.

THE FLORIDA KEYS

Long before treasure hunter Mel Fisher retrieved more than $100 million in gold and silver bars, ingots, emeralds, and artifacts from the waters off the Florida Keys, a lavaliere-like formation of islands trailed off the Florida mainland. Eventually, the 107-mile strand's links were soldered by 43 bridges, "the highway that goes to sea."

The Overseas Highway begins in Key Largo. Forty-two miles south of Miami, but attitudinally worlds apart, Key Largo is the site of continental America's only underwater park. The **John Pennekamp Coral Reef State Park** (305-451-1202) is a 55,011-acre refuge where snorkelers and deep-sea divers get to look in on sea urchins, star- and parrot fish, and sponges in their coral condos.

One of the more bizarre accommodations in the keys opened off Key Largo in December: **Jules' Undersea Lodge** (305-451-2353) is five fathoms down (30 feet) and consists of four spacious underwater chambers equipped for a total of six people. It features 42-inch-round windows, and air lines with which to explore the reefs. Amenities include meals, VCRs, CDs, a PC, and unlimited diving privileges.

For Jules' guests and other divers, the world's only permanent undersea art gallery is also off Key Largo's shores. It currently features Nathan Ross Power's stainless-steel structure, "No Turning Back."

Although the keys are not known for long stretches of beach, **Long Key Recreation Area** (305-664-4815) is said to have one of the prettier natural beaches in all of the islands, and is an idyllic place to watch the sunset.

Marathon is the heart of the keys; every island in the strand is less than an hour away by car. Here the **Seven-Mile Bridge**, the world's longest pier, stands.

Hawk's Cay Resort and Marina (800-327-7775; 305-743-7000), a luxury resort with many tropical trimmings, is located at Mile Marker 61 (which is how natives give directions in the keys).

Key Deer National Wildlife Refuge (305-872-2239), in Big Pine Key, and much of the lower Florida Keys, are relatively unspoiled wilderness areas suitable for nature tours and scenic drives.

The Overseas Highway ends in the historic town of **Key West.** Formerly an outpost for buccaneers, scalawags, and old salts, Key West today still has its share of colorful characters. Many of them show up every night at **Mallory Dock** to celebrate the setting sun.

Key West is also known for famous visitors of the past and present. **Whitehead Street #907** (305-294-1575), the Spanish Colonial home Ernest Hemingway owned for 30 years, is where he wrote *For Whom the Bell Tolls, A Farewell to Arms, To Have and Have Not, The Snows of Kilimanjaro,* and other classics. It's open every day.

Playwright **Tennessee Williams** lived on the corner of Duncan and Ashby streets until his death four years ago.

The **Audubon House & Gardens** (305-294-2116), restored in 1958 and dedicated to conservationist John James Audubon, is nearby. Some original Audubon engravings are on display here.

Old Island Days, when boats, mansions, and homes offer open-house tours, will be celebrated this year from January 15 to March 21. Many of the attractions are on Duval Street, Key West's main thoroughfare, where gingerbread buildings date back to the early nineteenth century.

A newer place on Duval with a reputation for being grand, but friendly, is the **Pier House** hotel (800-327-8340; 305-294-9541). The Pier House Restaurant serves fresh conch salad, sautéed yellowtail, and chocolate decadence. The hotel's more casual Harbor-View Cafe features conch fritters, potato skins, and Key-lime pie. There's also a raw bar at the Pier House called Pete's that features Apalachicola oysters.

The Reach (800-874-4118; 305-296-5000) has Mexican-tile floors, Indian dhurries, latticed balconies, gingerbread gazebos, fresh-cut orchids and lilies, a library club room that serves sherry, and late-night suppers with island jazz and reggae music.

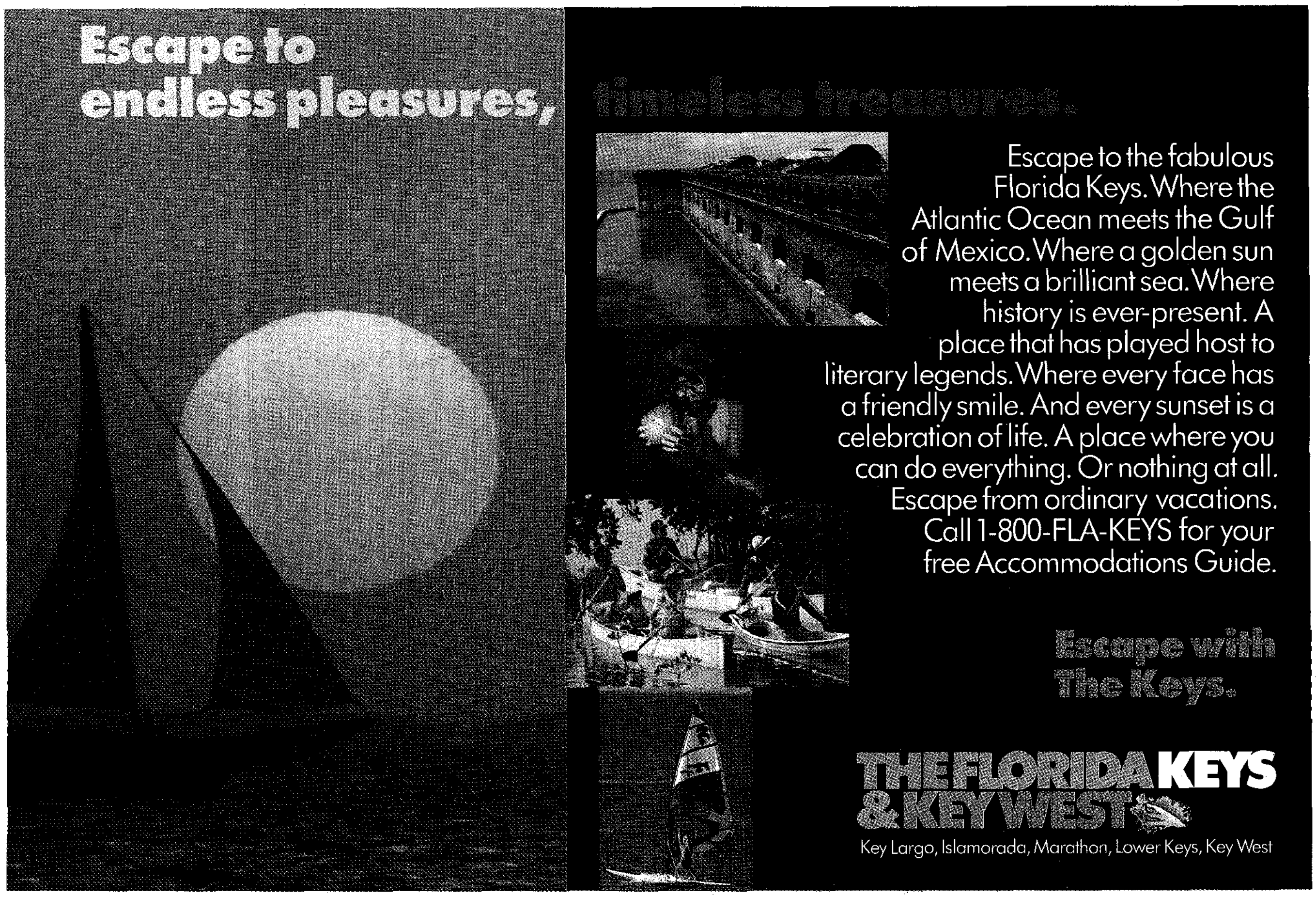
Mel Fisher's king's ransom of a recovery from the *Atocha* and *Santa Margarita,* the ships that sank off Key West 365 years ago, is on display at **Treasure Salvors** (305-296-6533), at 200 Greene Street.

Another of Key West's adopted sons, balladeer Jimmy Buffett, has an offbeat souvenir shop, **The Margaritaville Store** (305-296-3070), at Land's End Village.

In this town there's a restaurant on practically every corner. One of the easiest ways to make a selection is with the 60-page *Masked Gourmet* guide, only a dime.

"Papa" Hemingway, known to indulge in a scotch with a twist of lime every now and again, would have included **Sloppy Joe's** (305-294-5717) and **Captain Tony's Saloon** (305-294-1838) in a guide to his favorite watering holes.

All these attractions and more bring 30 million vacationers to the Sunshine State every year. For some people, though, springtime in Florida signals the commencement of the work year—eighteen National and American League baseball teams train in Florida from mid-March to early April. Send requests for team schedules and a SASE to: **Major League Baseball,** 350 Park Avenue, New York, NY 10022.



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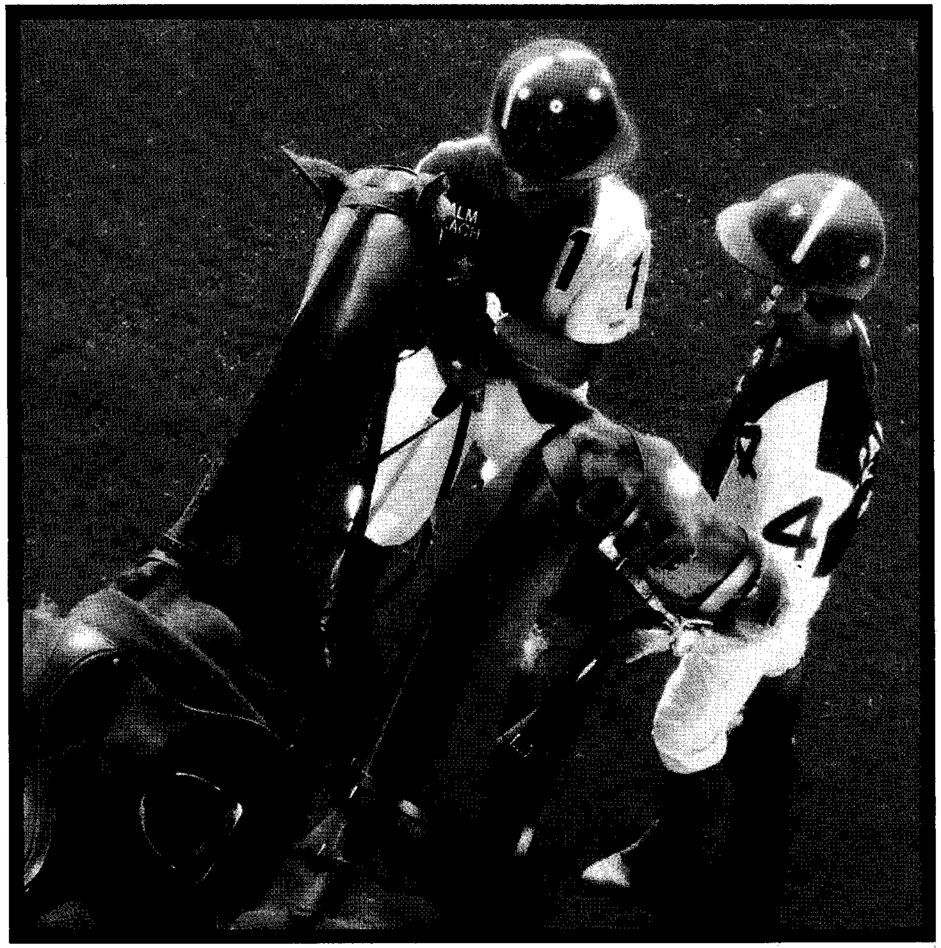

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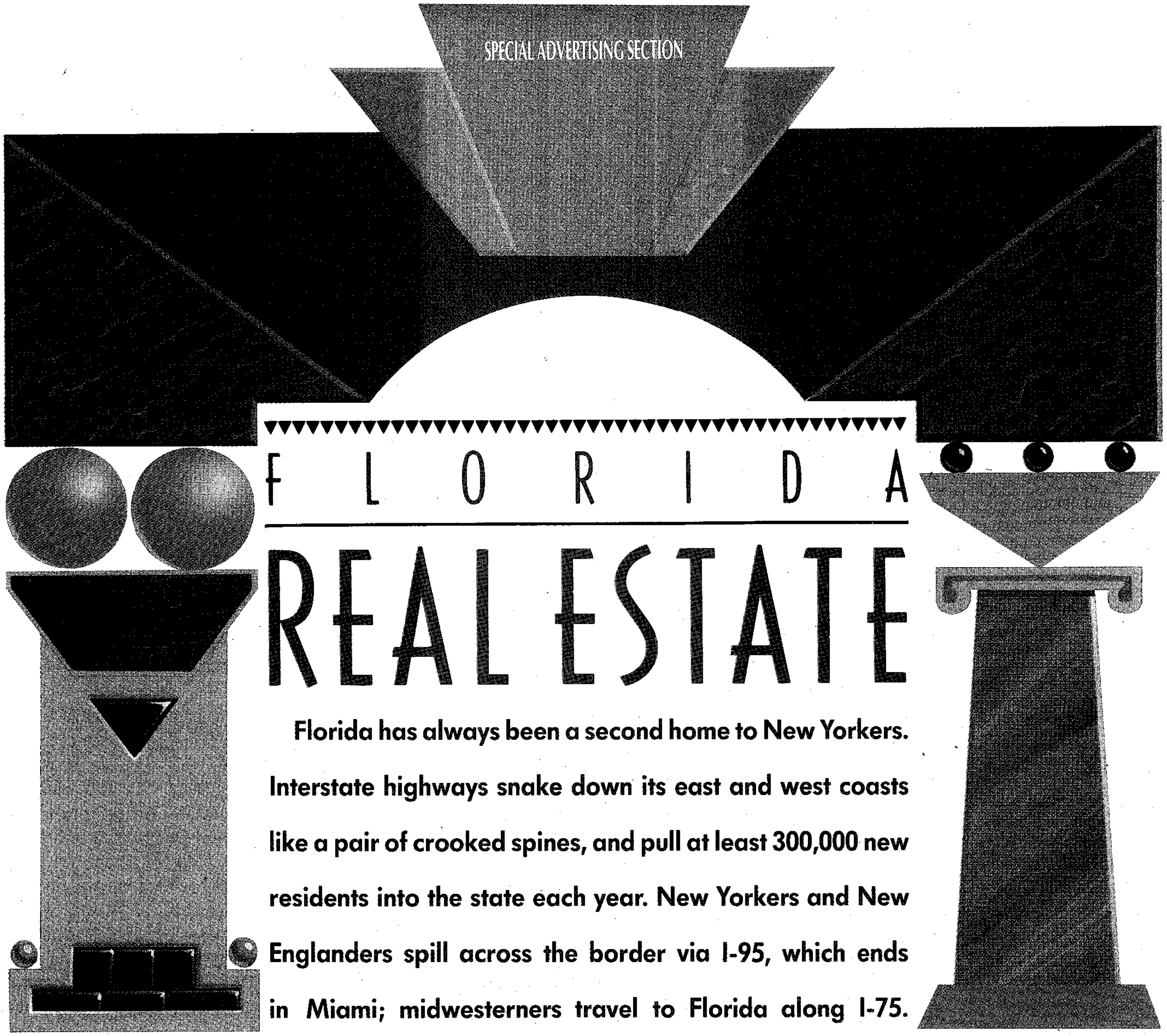


FLORIDA
REAL ESTATE

Florida has always been a second home to New Yorkers. Interstate highways snake down its east and west coasts like a pair of crooked spines, and pull at least 300,000 new residents into the state each year. New Yorkers and New Englanders spill across the border via I-95, which ends in Miami; midwesterners travel to Florida along I-75.

Florida is the only state where you have to travel north to get to the Old South; the fast pace of the Miami–Fort Lauderdale area, in building and in business, more resembles the Northeast. And, because so many South Floridians come from Caribbean countries—more than a quarter of a million arrived in two major exoduses from Castro's Cuba—they look to the Caribbean more than they do to Jacksonville. As a result, Miami is a melting pot, with all the excitement that results from the mixture of many different cultures, and it is close to being a bilingual city. In contrast, North Florida—the region depicted in Marjorie Kinnan Rawlings's book *Cross Creek*—is closer to Georgia in its laid-back outlook.

New York is still the number-one state of origin for new Florida residents, followed by Ohio, Michigan, Georgia, and Illinois. Although New Yorkers have historically preferred South Florida for resettlement or retirement, there is evidence that newcomers are now scattering throughout the state.

"New Yorkers still overwhelmingly prefer Broward, Palm Beach, and Dade (the three dominant South Florida counties)," says Leslei Street-Hazlett, a senior analyst in the Governor's Office for Planning and Budget, in Tallahassee. "But, more recently, others seem to be settling farther north, in Martin County. And some New Yorkers join the Ohio flow to Pinellas and Pasco (two west coast counties)."

Adds Tom Powers of Goodkin Research, in Lauderdale-By-The-Sea: "Traditionally, the New Yorkers who moved to Florida were heavily urban. High density didn't bother them. Now the profile is more suburban. And younger. They're looking at areas that never attracted New Yorkers before. And they don't have any qualms about spending money."

Builders and developers have noted the shift. At Arvida's Longboat Key Club, west of Sarasota, where new, 2,100-square-foot condominiums start at $250,000, midwesterners have always composed the primary market, according to general manager Bob Wilhelm. But he says more buyers are now coming from the eastern seaboard, as well as from South Florida, which already reminds some of a sandy New York.

Many native Floridians and recent arrivals complain about foreign and domestic immigrants, but few leave. Florida is projected to be the fourth most populous state in the country by 1990, and is already first in net migration since 1980. A few more sunny facts: The Sunshine State ranks sixth

By Charles Flowers

in total personal income, second in new plant start-ups since 1984, and fifth in business expansion. A favorable climate and benign tax laws (no state income tax and a $25,000 property-tax exemption for resident homeowners) have made Florida an inviting place to live and do business. Real Estate Investment Trusts are back in favor for tax reasons. Interest on second-home mortgages is still deductible, and rates are generally the lowest they have been in this decade. For new home and condominium buyers, incentives include drastically reduced mortgage interest rates that adjust upward a few months or a year after closing. For builders and speculators, however, the game has gotten tougher. Changes in federal tax laws in 1986 are putting an end to buy-and-hold thinking as well as risky real-estate investments for tax losses.

"From a residential standpoint, it's a good time to buy," says Gary Stark, vice-president of Kidder, Peabody & Co. in Fort Lauderdale. "It is not as good a time to build, which means there will be less property on the market, with more people seeking to buy, which will drive up prices by the first quarter of 1988. When real estate in general is a good buy, Florida real estate is even better."

Where is the best real-estate action in Florida? Depending on which figures you look at and how you interpret them, a good case could be made for almost every region. The Naples area, on the west coast, is the third-fastest-growing metropolitan area in the country, but boosters of other regions say that's because Naples started from a much smaller base. Martin County and Boca Raton, on the east coast, are also booming. According to Dun & Bradstreet figures, Tampa led the state and was fifth in the nation in the percent-change in the dollar value of building permits issued in the first quarter of 1986 over the same period in 1985. Nearly a half-billion dollars worth of construction was permitted during that quarter, a 278-percent increase. However, builders say Jacksonville, with $216 million currently invested in downtown construction, is one of Florida's fastest-growing markets. And Miami, 400 miles to the south, can claim more than $3.4 billion invested in the renovation of its central business district during the past ten years. Orlando has the Mouse and a healthy service economy. Some say that good real-estate buys can be found simply by following the roads that lead to Walt Disney World.

These areas are examined in more detail here, beginning with the region of choice for most New Yorkers, South Florida.

SOUTH FLORIDA

After some momentary confusion, new arrivals come to understand that the term South Florida generally refers to only southeast Florida, and stretches from Palm Beach to Key West, including Miami and Fort Lauderdale. Of these, even relatively built-out Miami still has some interesting real-estate buys.

The Miami Board of Realtors gives a clue to the record-breaking activity. Comparing September 1986 with the same month in 1985, one finds 634 sales compared with 452, and a dollar volume increase of 44 percent ($63 million over $44 million). Pending sales were also up 44 percent ($82 million compared with $63 million). New listings were up 15 percent from a year ago.

Condominium sales have generally slowed in South Florida. Still, there are some notable exceptions, particularly in sales of luxury units. Condominium buyers, say Florida builders and developers, want more frills. And New York buyers may want the most. Supporting this theory are the strong sales at Venetia Town Residences, in downtown Miami—the largest Florida condominium development under one roof.

Venetia is a 42-story building on Biscayne Bay. Its penthouse suites feature wraparound balconies and a choice of 25 floor plans. Venetia boasts a computerized message system with which residents may call for everything from dinner to emergency medical services by pressing a button.

Condominium prices at Venetia range from $135,000 to $483,000. As of November 1, 194 of its 810 units were sold. Venetia's appeal should be enhanced by its proximity to Bayside Marketplace, a shopping, eating, and marina complex developed by The Rouse Company. When it opens this spring, Bayside Marketplace is expected to help revitalize downtown Miami. It's already attracting other investors to the area.

One new Miami real-estate investor is Don Johnson of *Miami Vice*. He's building his dream palace, designed by Arquitectonica (the masterminds behind Miami moderne) on Biscayne Bay's Star Island.

Farther north, Williams Island, just off the Intracoastal Waterway midway between Miami and Fort Lauderdale, is a luxury condominium on 80 acres. Its developers have aimed for the ambiance of a Mediterranean resort combined with American-style convenience and security. Everyone who crosses the bridge to the island is screened by a gate attendant. Almost every unit in Williams Island's 31-story tower residence has a water view. Condominium prices here start at $180,000 and rise to more than $1 million.

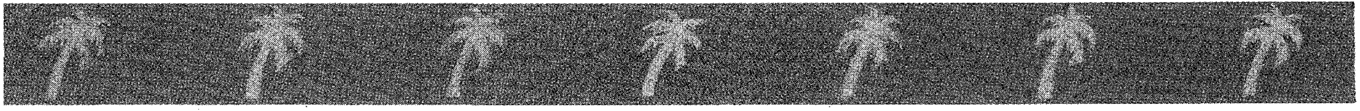
Business has been brisk in Broward County. The Fort Lauderdale Area Board of Realtors reports dollar sales up 27 percent in the last year in seventeen central Broward cities.

Fifteen miles due west of Lauderdale, the massive Weston development offers housing priced from $60,000 to several million dollars. Weston is a city in the making, billed as "the hometown of the future" by its developers. Miami Dolphins quarterback Dan Marino owns a custom home in Weston's top-of-the-line Windmill Ranch Estates. Weston is a project of Arvida Southern. Arvida, a Disney subsidiary, has been a major Florida builder for 25 years.

Sandy Miot, the Brooklyn-born president of Arvida Southern, said recently that Weston, planned to house 60,000 people by the year 2000, "is succeeding beyond our expectations.

"We've now sold over 300 units, including over 50 custom homes, averaging more than $400,000 each, in fifteen months. Our patio homes in the $90,000 to $130,000 price range are beyond our sales projection. We have executive homes priced from $130,000 to $180,000, and close to 40 of those have been sold. We have eightplexes—two-story buildings with eight units each—where condominiums begin in the mid-sixties, and approximately 50 of those have been sold. The magic is starting."

Residents of Weston say convenience brought them there. Thanks to superior roads, it is actually a quicker drive from Weston to downtown Miami than it is from many closer bedroom communities. In fact, partially due to the respective expansion and construction of I-75 and I-595, and to



the recent completion of the Sawgrass Expressway, western Broward and Palm Beach counties are generally regarded as prime spots for all sorts of development. Boynton Beach, in Palm Beach County, where there is a major new mall development, is considered a choice area. But the name in Palm Beach County that has always had caché is Boca Raton, or simply Boca.

"We appeal to the Rolls-Royce crowd," says Patrick Sessions, an Arvida vice-president and general manager of three projects in Boca. One of his projects, The Addison on the Ocean in Boca Raton, a sixteen-story twin tower, is virtually sold out. "The average price of one of our units is $600,000. Ten of our buyers took more than one, so they would have more room," Sessions says. Arvida's other Boca properties, the five-story Mizner Court and eight-story Mizner Tower, still have some vacancies. Prices at the Court and Tower range from $290,000 to $1 million. The names of the three properties are a tribute to the man who gave Boca its original sense of style, 1920s architect Addison Mizner. Today, the tribute is being paid to Arvida: Sessions says his people have sold more than $100 million in luxury condominiums in 1986 alone.

Another desirable site has been the Boca Raton Sailing & Racquet Club, featuring oversize lots on a 41-acre lake. Homes here start at $300,000. The lots alone begin at $90,000. Ten were sold in one recent week, for a total of $1.3 million.

New York and Atlantic City each have Trump Plazas. Now South Florida has one, too. In October, developer Donald Trump, who owns a nearby 142-room mansion called Mar-a-Lago, bought a plush complex at the west end of the Royal Palm Bridge in West Palm Beach for a fire-sale price of about $40 million. Renamed Trump Plaza of the Palm Beaches, the 32-story complex is a ten-minute walk to one of the most exclusive shopping districts east of Rodeo Drive: Worth Avenue. Condominium units begin at around $300,000 and rise to more than $1.5 million for "grand penthouses." Other deluxe features of the Trump Plaza are morning and afternoon pools, SubZero refrigerators, and a lavish lobby.

"This is an exciting time for Florida's Gold Coast," says Trump. "I expect a great many residents of Palm Beach as well as those seeking a vacation retreat to move up to Trump Plaza in the coming year."

THE TREASURE AND SPACE COASTS

North of the Gold Coast lie Florida's Treasure and Space coasts. The appeal to home buyers in Martin County, on the Treasure Coast, is nature—butterflies, sand pines, and wax myrtles. The Martin Downs development, like Weston, is large-scale. It occupies 2,500 acres and includes a golf course designed by Arnold Palmer. Prices at the Monarch Country Club, a Martin Downs subdivision, begin at $155,000 for attached villas and increase to about $280,000 for manor homes.

Martin Downs has been cited by Martin County's Native Plant Society for its attractive landscaping. Rather than bulldozing and replanting, the developers, Southern Realty Group, have transplanted the trees and plants already growing on the property.

To the north, Sailfish Point, on the tip of Hutchinson Island, has single-family homes priced from $400,000, condominiums from

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$290,000, patio homes from $395,000, and townhomes from $595,000. The 532-acre development includes a marina, golf course, spa, tennis courts, and a beach club. Nearly 80 residences were sold in 1986, the most successful year in Sailfish Point's history. A total of 765 residences are planned.

Less well-known, but still potentially hot, areas lie farther north, on the Space Coast.

"Brevard County is reminiscent of Fort Lauderdale fifteen years ago. As far as development goes, it's still in its infancy," says Robert E. Farr, president of Marketect Realty, in Plantation. "For future investment or retirement, if you want to live on the ocean, it's the place to go."

In northern Brevard, the Titusville area, formerly known as the best place to watch the space shuttle, has become a strong home market. Windover Farms offers country living on acre-plus lots starting at $100,000; purchased alone, the lots start at about $22,500. In nearby New Smyrna Beach, townhomes at Hidden Pines sell for $67,900 to $81,900. Living space ranges from 1,050 to 1,676 square feet. The development is about a mile east of I-95.

CENTRAL FLORIDA AND TAMPA BAY

Both of these areas have traditionally been overlooked by New Yorkers. Perhaps that's a good reason to consider them now. In and around Orlando (the Metropolitan Statistical Area of Orange, Seminole, and Osceola counties), building starts increased nearly 25 percent from 1983 to 1985 and are still rising. Tampa, too, is growing rapidly.

One of the many planned developments which have sprung up around Orlando since EPCOT opened, in 1982, is Hunter's Creek, a 4,000-acre community owned by Genstar Southern Development and located about eight miles from Orlando International Airport. Homes here sell for $70,000 to $150,000.

"The pent-up demand from the early 1980s, when interest rates were high and people postponed purchasing, has been met," says Genstar Southern president, Michael McAfee. "But the lower interest rates have stimulated a good market for buying up. People who were looking at $70,000 homes a couple of years ago are now able to buy $80,000 and $90,000 homes."

Burton Bines, president of Florida Residential Communities, has several projects underway in Central Florida. Barrington, a 125-unit development of traditional brick-and-cedar homes in Longwood, offers three- and four-bedroom homes priced from $99,000 to $130,000, with financing a percentage point below prevailing interest rates. Bines concedes that Central Florida is, in general, "a little overbuilt," but says that only increases the variety for prospective home-buyers. Prime locations, he says, are the east part of Orlando near the University of Central Florida, Martin Marietta, and Research Park; Orlando's south side, which has a new mall and proximity to the airport; and the affluent southwest section of Seminole County.

In November, former Tampa mayor Bob Martinez became Florida's first Republican governor since 1967. The progress Tampa made during his administration certainly won Martinez some votes. It has become an exciting city, with major corporations, including Time Inc., moving divisions or establishing plants there. Two flourishing areas are Tampa Palms, a 5,900-acre project in northeast Tampa near the University of South Florida, where homes start at about $120,000; and Brandon, where several major developers, including Arvida, have projects.

The ambitious redevelopment of Harbour Island, in Tampa, includes a market, hotel, office tower, and condominiums. Prices start at around $90,000 for condominiums at Harbour Court, in the interior of the island, and range from $190,000 to $350,000 for units with waterfront views, at Seddon Cove. Harbour Island's amenities include a well-appointed athletic club and a monorail to downtown Tampa.

ISLAND LIVING, SOUTHWEST FLORIDA

"An island," wrote the late naturalist Euell Gibbons, "is a small body of land surrounded by a great need for a boat." Because of the allure of the word, many places call themselves islands. A few, like Fisher Island, in Miami, and several developed islands in southwest Florida, combine the charm of true island living with the creature comforts of the mainland.

Prices range from $130,000 to $230,000 for townhouses at the Sea Palm Resort, a development on Palm Island, a Gulf of Mexico barrier island less than fifteen minutes by launch from Cape Haze, just south of Sarasota. Single-family homes start at $350,000 and include all conveniences—electricity, running water, cable television, and telephones—and many extras. Palm Island developer Gar Beckstead, a former management consultant, entered the real-estate business ten years ago when he bought and developed nearby Useppa, an island where Cuban mercenaries trained for the Bay of Pigs invasion. Last year his Useppa Island Club, with 100 properties, broke even for the first time.

"It's a very scarce commodity," Beckstead said of island property. "The reason people want to buy here is privacy, controlled privacy. Both Useppa and Palm are true islands. You can't drive a car to get here, nor can you drive a car on either of the islands. They are feet-on-the-ground places, with nice services."

Prospective island dwellers can check out the life-style by renting a unit on Palm Island for one night or longer. Prices start at $85 per night for a two-bedroom unit off-season, $125 nightly in-season.

From a home in a high-rise with a prestigious address to an acre in the country to a rustic island getaway, Florida offers much real-estate variety. And sources throughout the Sunshine State say it is still a buyer's market.

"The time has never been better to buy," says Joe Millsaps, vice-president of the Florida Association of Realtors. "There's a large inventory of homes and condos, and declining interest rates. The new tax changes have brought real estate back from Wall Street to the Main Street broker. For the average home-buyer, it's a good thing."

• • •

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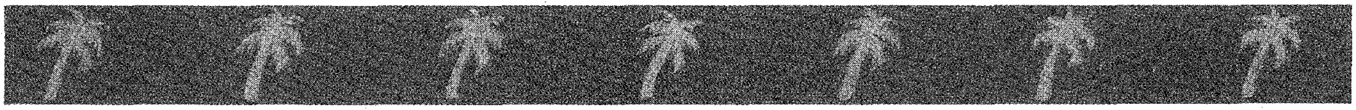

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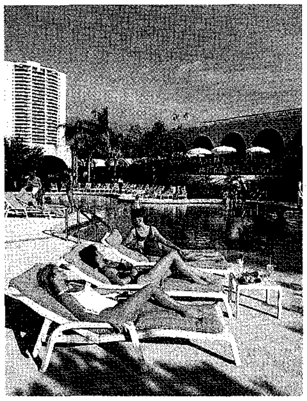

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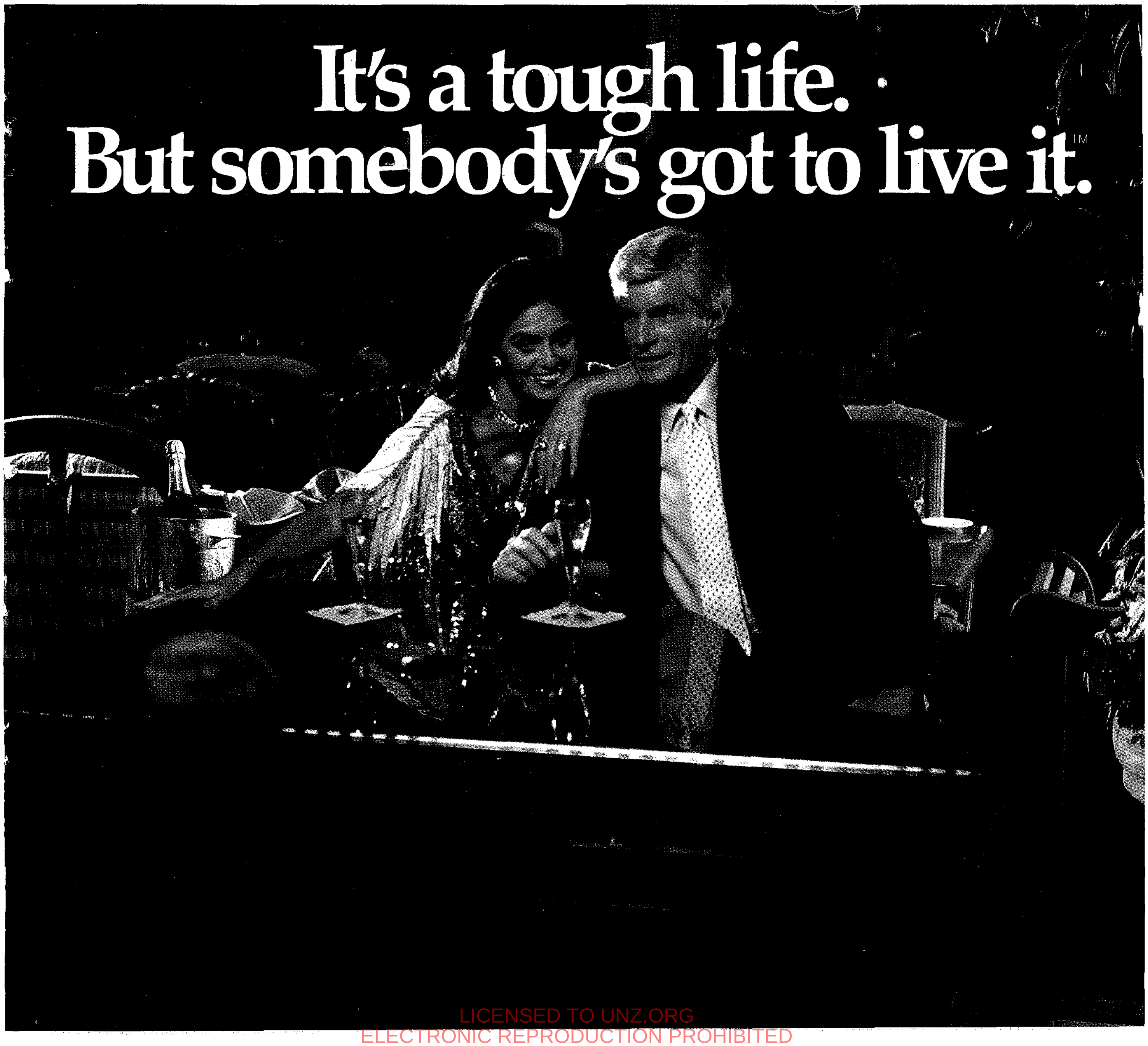
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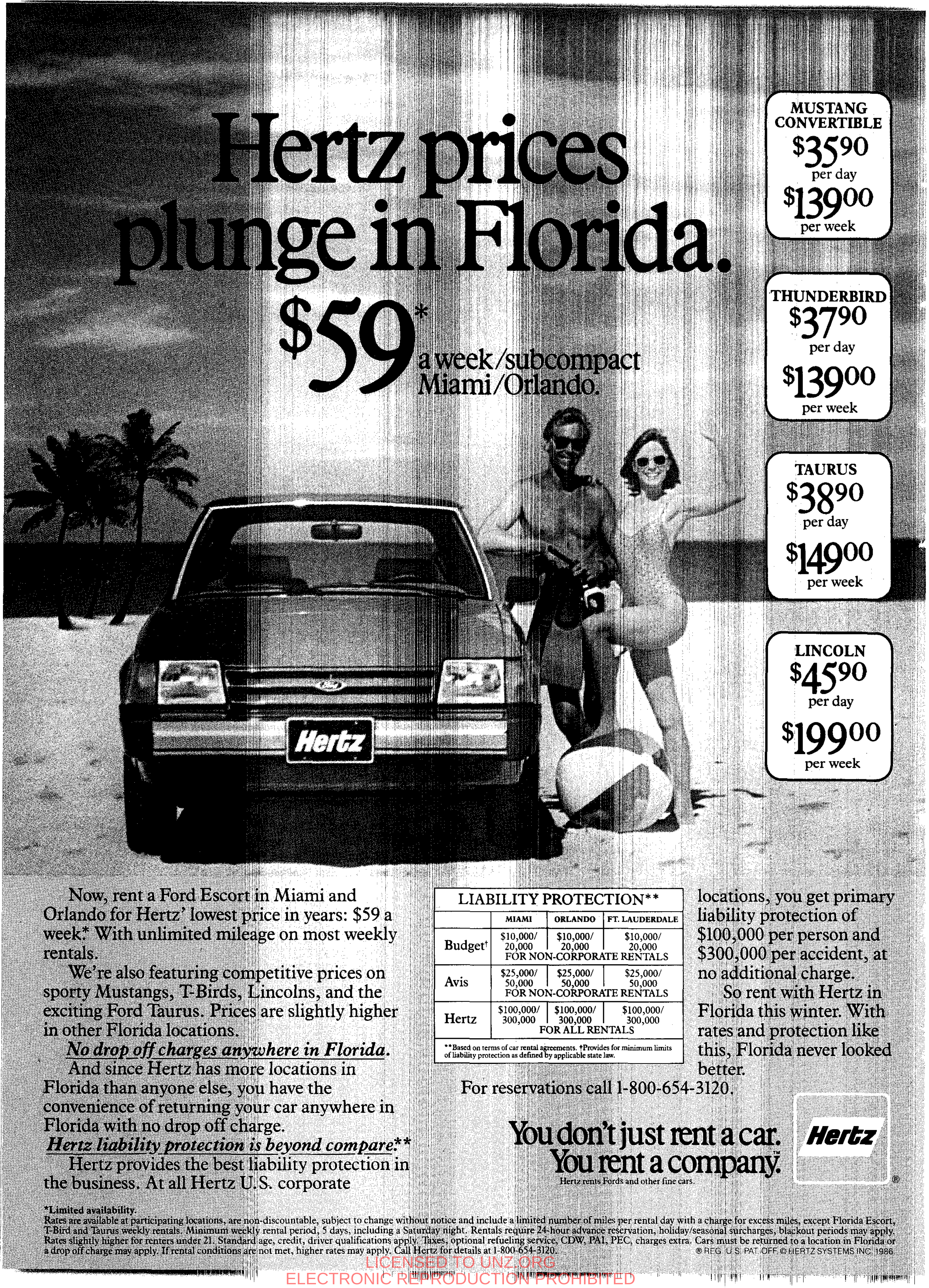

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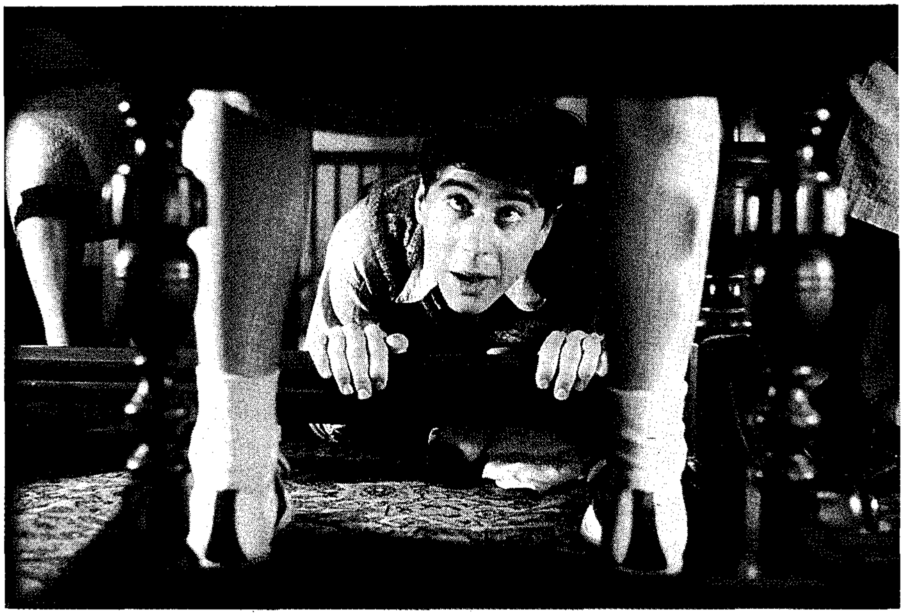
Movies/David Denby

JEWISH BOYS DON'T

"...In *Brighton Beach Memoirs,* Jonathan Silverman plays the role of Eugene Morris Jerome—alas!—the way Simon wrote it..."



SADDLE SHOES DON'T SHINE UP: *Jonathan Silverman in Simon's movie.*

JONATHAN SILVERMAN, THE YOUNG ACTOR who plays Neil Simon's autobiographical hero in **Brighton Beach Memoirs,** has a narrowly morose face, a flapping scarecrow's body—all bony shoulders, elbows, and knees—and hands that wave loosely in the air. His clothes add to the appearance of elongation. The 1937 Brooklyn getup of knickers, knee socks, peaked baseball cap, and sleeveless sweater has the formal significance of a silent comic's mustache or straw-boater. Here is the Jewish symbol of pre-sexual manhood: a gangly boy. (In household Yiddish—though I can't find the word in Yiddish dictionaries—a *langerloksh.*) When Silverman turns on his smile, you see an urban Jew painted by Norman Rockwell. The clumpy old baseball glove he carries, with its thick, unwieldy fingers, only increases the note of Rockwelliana. A nice American boy.

Inheriting the Eugene Morris Jerome role (onstage, too) from Matthew Broderick, Silverman has such sure timing and fluent delivery that he never loses a laugh. Yet his theatrical proficiency makes him a lot less likable than he and director Gene Saks must imagine he is. Whatever happens to Jonathan Silverman in the theater, it's safe to say he won't become a movie star by playing Eugene. His assumption of the role proceeds so smoothly that his way seems greased. Putting it mildly, he doesn't go against the grain. He plays the role—alas!—the way Neil Simon wrote it in his 1983 hit play, as a perfectly sweet and ingratiating kid who wouldn't hurt a fly. The notion of Eugene as a dark pubescent sex maniac is nothing more than a conceit Simon constructed for a Broadway audience eager to find it cute. Eugene is no threat to his mama's sense of how the world should work. Everyone knows this, but it didn't become obvious and explicit until the material left the comforting embrace of Broadway theatergoers to face the cold regard of the larger movie public. The movie audience knows fifteen-year-old boys—knows they're nothing like Eugene.

True, many Jewish kids of the thirties were probably sexually timid (though hardly timid in other ways). The taboos they inherited from their hardworking fathers and mothers could fill a book. In fact, they did fill a book, a great one—Philip Roth's *Portnoy's Complaint.* In *Portnoy,* Roth noted that the real challenge for boys of his generation (and Neil Simon is only six years older than Roth) was to be bad, not good. Roth knew that such boys were a viper's nest of anarchic, obscene thoughts, and he gave young Portnoy sexual habits more colorful than Eugene's practice of spying on the neighbors. But Roth is a satirical artist, with an aggressive sense of the way Jewish virtue can collapse into complacency. Neil Simon is only a talented, genial memoirist.

No one in *Brighton Beach* is more than slightly tempted to do anything bad. The characters *think* they're bad, but they are wrong about themselves. Unintentionally, the movie is about feeling that you're a bad person when you are really a good one. This may be a good subject for comedy, but it's one that could be handled successfully only by a mind much tougher and more ironic than Neil Simon's. *Brighton Beach* is very enjoyable, but one reason it goes down so easily is that Simon has failed the Broadway challenge—failed, that is, to provide the generally Jewish middle-class audience for this kind of play with something more bracing than self-love. (Clifford Odets rose to the challenge a half-century ago, as did Jules Feiffer recently.)

There are ways in which Jews are funny that we are just beginning to admit. Neil Simon understands that sort of thing better than anyone, but he's not willing to go all the way with it. In *Brighton Beach,* the hero's mother and aunt (who lives with her two daughters in the house) speak in calamitous tones even when nothing is wrong. On the calmest days, the household is plagued by an aura of crisis; incipient disaster gathers in the pitch and inflection of Simon's dialogue, extraordinary arias haunted by fears of the Cossacks galloping up the kitchen steps. Everyone speaks in whispers—the cake might fall. In fact, despite all the wails of horror, nothing very bad happens to this Depression-era American family. If Neil Simon had used that realization to satirize (gently, gently) people who are happiest in a state of panic, he might have written a masterpiece.

The father (nobly played by Bob Dishy) is grievously overworked and suffers a mild heart attack; the earnest older son (Brian Drillinger), fired after standing up for a "colored" employee, blows his final week's salary in a pool hall and feels so guilty about it that he tries to run away to

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> "...A good part of *Platoon*'s media campaign is based on Stone's war record..."

the Army; the mother (Blythe Danner) loses her temper with the widowed aunt, Blanche (Judith Ivey), causing Blanche to pack her bags and announce her departure; Blanche's older daughter is forbidden to appear in the chorus line of a Broadway play and threatens to run away. People scream at one another; old grievances burst out; the family almost comes apart. But then everyone pulls back from the edge. The conclusion of the play (and film) warms to the sound of many reconciliations. "It's all right! Everything is all right!" trumpets Bob Dishy. War is breaking out in Europe, but the family is still together—indeed, it is happily bracing for an onset of Polish cousins fleeing Hitler.

Who hasn't felt a similar surge of relief at some point in life? Everything is all right! But plays don't become dramas, and comedies don't cut deeply, until everything isn't all right—an obvious point, no doubt, but eminently worth making now that Neil Simon writes so much better than he did ten or fifteen years ago. I don't mean to suggest that Simon should write his own version of *Long Day's Journey Into Night* or *Death of a Salesman.* (For the record, he's already a better playwright than Arthur Miller.... I'm waiting for God to strike me dead.) No, he should go his own way, working up serious moments from the two-line repartee of which he is an extraordinary master. And he needs to go beyond bad thoughts. His people will be no less humane for committing the kind of cruel acts of omission or commission that have been committed or omitted by virtually everyone in the audience. He has to get much tougher with that audience. Free Neil Simon!

Brighton Beach Memoirs is the best of the Simon plays to make it into the movies so far. As all the theater critics have said, Simon is moving toward a drama of character and situation. Cheers to his profitable labors! Adapting the play to the screen, he has worked out a fluid structure of short scenes that comment on one another. The play has been "opened up" to the neighborhood—the actual streets of Brooklyn and Queens, lit in such a way (by John Bailey, the cinematographer) that they look like a gigantic movie set (a satisfyingly paradoxical solution to the problem of "realism" in adapting plays to movies). The talented Gentile ladies try hard and occasionally do very well. Yet what Blythe Danner and Judith Ivey don't realize is that Jewish-American women of the 1930s did not speak with rising inflections (Danner) or a panicked drone (Ivey) in every single sentence—there was considerable variety. Both actresses sound more relaxed when they are called on to lose their tempers, and those stresses almost disappear. Rage liberates their voices. Yet nothing but a new role and a reborn playwright can liberate Jonathan Silverman, who resides, all too comfortably, in the audience's family embrace. Free Jonathan Silverman!

New Year's Bonus: DURING THE COURSE of his thrilling rise to power, Lieutenant Colonel Oliver L. North is said to have been helped a great deal by something known as the **IWT factor.** The *what?* The IWT factor—"*I was there.*" Challenged by some skeptical senior bureaucrat, the fearless North would look the wimp right in the eye, quickly silencing doubt by referring to his stirring war experience in Vietnam—or his latest trip to Central America. *Argue with that, buster!*

Well, in a similar way (though with far different results), the other Oliver—Stone—has also been helped by the IWT factor. With Stone's acquiescence (though not, perhaps, without his misgivings), Orion Pictures, which is distributing *Platoon,* has based a good part of its media campaign for the movie on Stone's war record in Vietnam. In ad after ad, the message has been dinned into our ears: "This is the first authentic movie version of the war—*he was there!*" If it were just a matter of ads, I would say, "So what? Any way of selling tickets to a tough picture is fair enough."

But more than salesmanship is at stake. Very quickly, reviewers picked up the idea that the movie was good solely because Stone was an actual vet. The smell of phosphorous, we were told, lingers in the man's nostrils. The straight profile pieces that tell us such things are fine with me. What I object to is the reviewers' implication that anyone who wasn't in Vietnam can't possibly make a work of art out of the war.

Graduates of American Lit 101 know that Stephen Crane, the author of the magisterially "authentic" Civil War novel *The Red Badge of Courage,* was born six years after Lee signed the declaration of surrender at Appomattox. Crane did cover wars in Cuba and Greece, but only *after* he had published his famous novel. When writing *Red Badge,* Crane created combat scenes from what he had read, heard, or imagined. And Stendhal, who was nowhere near the Battle of Waterloo, nevertheless wrote a classic account of it in *The Charterhouse of Parma;* the blind Homer, writing the *Iliad,* cobbled

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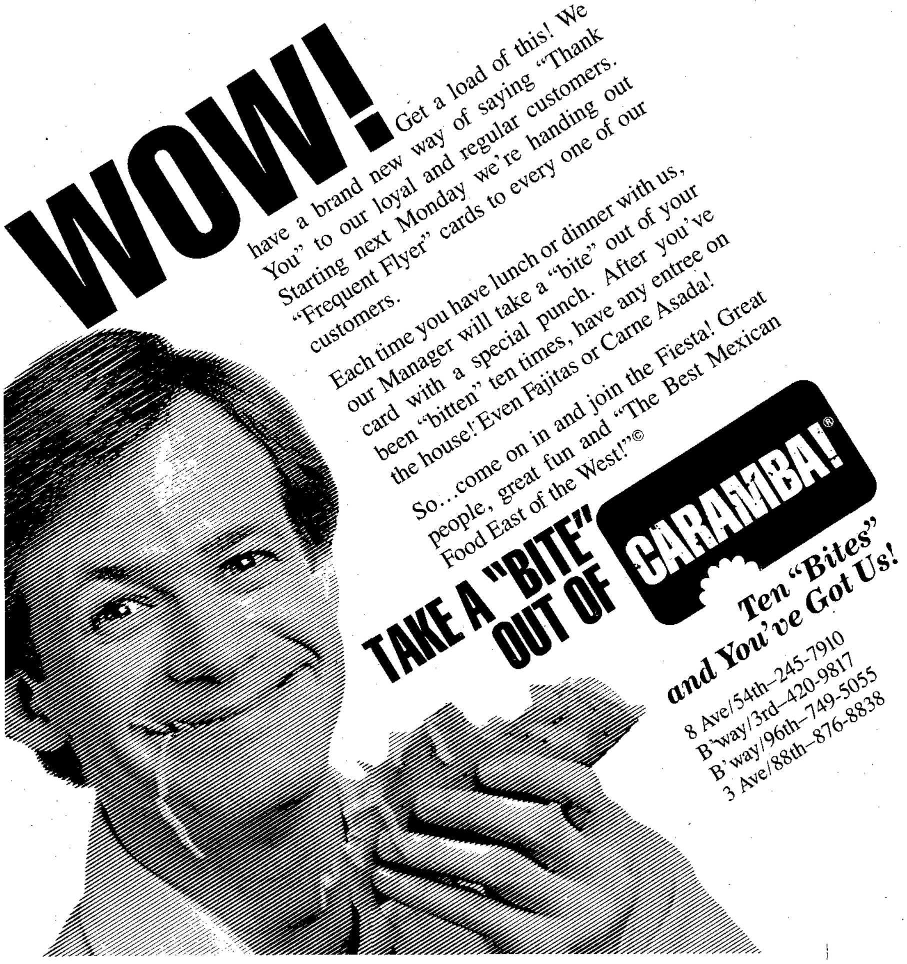

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together a variety of legends lying around from several hundred years earlier. And so on.

In Oliver Stone's case, the IWT factor is being used to bully a presumably reluctant, uninterested audience into seeing the movie. This tack is self-important nonsense and a way of softening what's disturbing, even wounding, in an artist's imagination. Of course, Stone drew on his memories of Vietnam—his having been there charged his desire and helped him immensely—but that's hardly the reason he made a great movie. (Over 2 million other men and women were also there.) To make *Platoon,* he had to shape and transform his memories, and he also needed the technical skills—the command of men and machinery—to create a fiction that would have the authority of truth. Reading some of the reviews of *Platoon,* you might think that an artist does nothing more than empty his life into books, movies, and plays.

Why am I rattling the lecture podium with all this? It's not a merely pedantic point. The IWT factor, when applied to the arts, is another example of the American unwillingness to trust a man or woman of imagination. About half the bad, pretentious journalism we read is based on a sad confusion between art and life. The church we all attend on Sunday morning—the *Times* "Arts and Leisure" section—has taken this autobiographical line as a way of explaining virtually every new work of the last dozen years. In the *Times,* art becomes an elaborate kind of confession. This is a journalistic convention (and convenience) that, in its innocently philistine way, pulls the rug out from under anyone who actually creates anything. It's not art, says the *Times*—it's life. That way, the paper's editors must think, it's tamer, less threatening. And anyone can pull it off.

So don't be bullied by the TV ads or the reviews for *Platoon.* See the picture, you wimps, but only because it's a good movie!

In brief: AS THE ENGLISH GOVERNESS **Miss Mary,** who serves an aristocratic Argentinean family before World War II, Julie Christie does a great bit of cornball acting. When she finally goes to bed with the ripely handsome teenage son of the oligarchical swine who employ her, Christie shows a mixture of desire and fear that Garbo would have been proud of. Apart from this episode, and other such tremulous-spinster moments, the movie is a stiffly feminist setup about wasted lives and macho madness. Entertaining only if you like swank, stuffy dining scenes in which all the handsome men wear immaculate white clothes. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

TRUMP BOUTIQUES

THREE SAITY SHOPS ARE HAVING A SALE. At Saity, old and antique ivory from Africa, India, Nepal, and Tibet: earrings, were $75–$250, now $35–$125; necklaces, were $375–$1,100, now $185–$550; old bracelets, were $80–$840, now $40–$420; also, pocketbooks, pillboxes, and more. At Saity Jewelry, Hopi, Navaho, and Zuni antique and modern jewelry: squash blossom necklaces, were $1,650–$3,500, now $825–$1,750; bracelets, were $100–$850, now $75–$635; belts, watchbands, and more; also, modern designer pieces, now 25 percent off. At Nina Trump Tower, women's (sizes 4–14) leather and suede garments: embossed pearlized leather blazers, were $1,850, now $900; silver leather jeans, were $750, now $375; napa leather pants, were $425–$575, now $320–$430; and more. A.E., M.C., V., checks accepted; all sales final. *Saity / Saity Jewelry (308-6570) and Nina Trump Tower (980-8700), 725 Fifth Ave., at 57th St., level 5; Mon.–Sat. 10 a.m.–6 p.m.; through 2/15.*

BOUTIQUE CHIC

CONTEMPORARY WOMEN'S CLOTHING IN sizes 4–16 is reduced 50 percent here. Designs by Hector Cora, Foiling Around, Michele LaBuda, Malavé, Vanda Mazzeo, and Cynthia Rowley include: Malavé silver or black rayon-jersey separates, now $22.50–$58; Cynthia Rowley pewter rayon tunic-and-pants sets, now $73.50; Michele LaBuda pleated rayon-gabardine skirts, now $52.50; Malavé wool-flannel circle skirts, now $57.50. A.E., M.C., V., checks accepted; all sales final. *Sedona, 436 Sixth Ave., near 10th St. (982-8665); Mon.–Sat. 11 a.m.–8 p.m. and Sun. noon–6 p.m.; through 1/24.*

ACCESSORIES AND NECESSITIES

DECORATE YOUR HOME AT FINE REDUCTIONS. Selected 13- and 17-in. throw pillows, were $9.95 and $17.50, respectively, now $5 and $7.50; Cannon Poly-fil polyester-and-cotton solid-color comforters, were $59–$119, now $39–$84; matching sheet sets, now 25 percent off; Dan River Wichita Stripe and Tampa Plaid polyester-and-cotton sheet sets, were $39–$99, now $27–$69; matching Poly-fil comforters, were $69–$119, now $48–$84; cotton white-goose-down-filled comforters, were $119–$219, now $71.40–$131.40; Levolor Riviera mini-blinds, now 50 percent off; vertical blinds, now 40 percent off; custom orders, now 25 percent off. Also, giftware and more. A.E., D.C., checks accepted; all sales final. *Design Gallery, 443 Third Ave., near 31st St. (532-3616); Mon.–Fri. 10 a.m.–7 p.m. and Sat. till 6 p.m.; through 2/15.*

FINE FURS

HERE'S A TERRIFIC SALE ON WOMEN'S furs (sizes 6–14). Ranch and Mocha mink coats, retail $9,000, now $2,995; long-haired beaver coats, retail $4,500, here $1,795; natural Canadian fisher jacket (size 6), retail $12,000, here $3,995; Mauro Pigozzi fog-dyed blue fox coat (size 8), retail $6,800, here $2,695; Chloé natural Blackglama mink coat (size 8), retail $10,500, here $2,695; natural coyote coats (sizes 6 and 8), retail $4,000, here $995; natural Russian sable jacket (size 10), retail $35,000, here $12,995; Chloé natural Arctic marble fox coat (size 10/12), retail $22,000, here $6,795; Chloé sterling-dyed silver blue fox coat (size 10), retail $12,000, here $1,995; natural platinum fox jacket (size 10), retail $4,500, here $1,795; and more. A.E., M.C., V., checks accepted; all sales final. *Golding-Feldman, 345 Seventh Ave., near 29th St., twelfth floor (594-4415); Mon.–Fri. 10 a.m.–7 p.m., Sat. till 5 p.m., and Sun. noon–5 p.m.; through 1/18.*

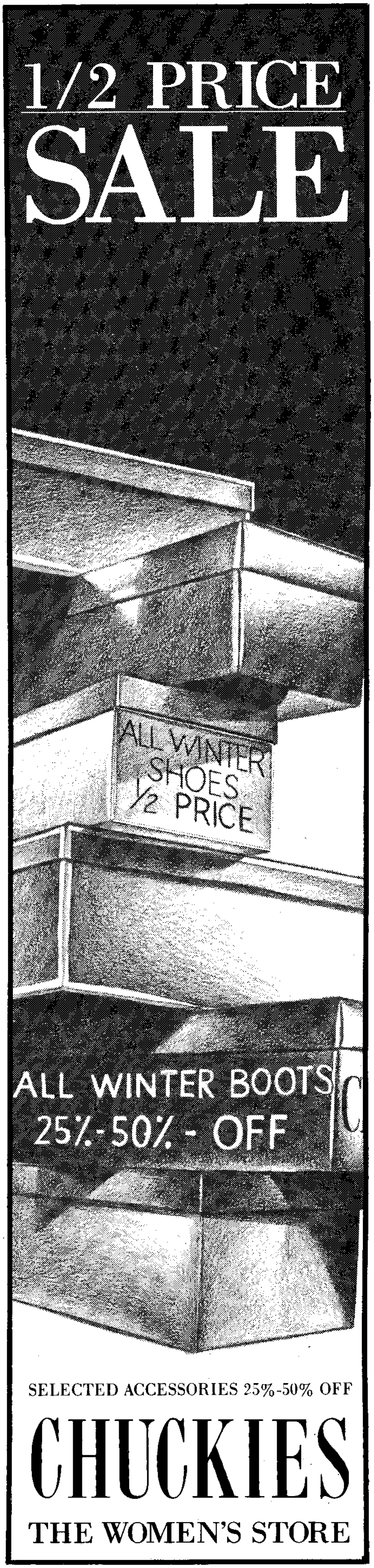
A CHILD'S WORLD

IMPORTED CHILDREN'S CLOTHES IN SIZES infant to 8 are on sale here. Mousefeathers and Sylvia White dresses, were $48–$52 and $50–$55, respectively, now $27.95; Trotinette jacket-and-pants sets, were $245, now $129.95; Creation Stummer lined cotton-corduroy jackets, were $82, now $49.95; ski sweaters, were $40, now $19.95; Enfantillage cotton jacket-and-pants sets, were $92, now $49.95; Klimagers corduroy overalls, were $78, now $36.95; and more. A.E., M.C., V., checks accepted; all sales final. *Tyke-oons, 858 Lexington Ave., near 65th St. (517-2011); Mon.–Fri. 10:30 a.m.–6:30 p.m. and Sat. 11 a.m.–5 p.m.; while stock lasts.*

ONE-DAY SALE

THIS SALE FEATURES FURNITURE SAMPLES, special purchases, and in-stock items. J.S.I. Italian polyester-finished black-lacquer-and-rosewood bedroom set, was $4,845, now $2,585; Alari black marble cocktail table, was $885, now $445; black leather sofa bed, was $2,500,

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*



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now $1,285; California beveled-glass dining table, was $1,499, now $780; Italian three-bay wall unit with glass curio, was $1,875, now $1,075; California oiled-oak bedroom set, was $5,400, now $2,695; Carlett Italian travertine-marble pedestal dining table, was $1,175, now $665. Also, M.G.M.-Fogle reproduction French sofas, list $1,995, here $975; Sealy Posturepedic black or gray parachute-cloth sofa beds, list $1,295, here $545; Casa Nova modular leather sofas, list $1,175 an armless section, here $495. Delivery additional. M.C., V. accepted; checks accepted as deposits only; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St. (889-6347); Sun. 9 a.m.–4 p.m.; 1/18 only.*

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TEAPOT TEMPESTS

THESE SHOPS ARE OFFERING 20 PERCENT off on all white merchandise (Fitz & Floyd swan tureens with platter, were $150, now $120); 40 percent off on all glassware (French goblets, were $12.50 a stem, now $7.50); 25 percent off on Hall gold, pewter, or copper pitchers and teapots; 10 percent off on other items. M.C., V., checks accepted; all sales final. *Wolfman-Gold & Good, 484 Broome St. (431-1888) Mon.–Sat. 11 a.m.–6 p.m., Sun. noon–5 p.m.; 142 East 73rd St. (288-0404) Mon.–Sat. 10 a.m.–6 p.m.; through 1/19.* ■

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Jan. 20: *The City and the Dogs.* #2—Thru Jan. 15: *Mona Lisa.* Jan. 16–29: Cannes Goods: International Festival of Award-Winning Commercials.

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Jan. 14: *3 Women; Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean.* Jan. 15: *The General; The Gold Rush.* Jan. 16–17: *And the Ship Sails On; I Vitelloni.* Jan. 18: *Stolen Kisses; Small Change.* Jan. 19: *The Stunt Man; Stunts.* Jan. 20: *Laura; Where the Sidewalk Ends.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru Jan. 15: *"Crocodile" Dundee.* #2—Thru Jan. 15: *My Beautiful Laundrette; Sherman's March.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Blue Velvet.* #2—*The Morning After.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Jan. 14: *True Stories.* Jan. 15–Feb. 5: Gay Film Festival.

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Brighton Beach Memoirs.* #2—*The Mission.* #3—Thru Jan. 15: *No Mercy.* Opening Jan. 16: *Touch and Go.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Jan. 14: *Odd Man Out; Outcast of the Islands.* Jan. 15: *The Homecoming; The Last Tycoon.* Jan. 16–17: *Sunset Boulevard; All About Eve.* Jan. 18: *A Slight Case of Murder; Arsenic and Old Lace.* Jan. 19: *Throne of Blood; The Lower Depths* (1957). Jan. 20: *Dames; Wonder Bar.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Jan. 14–15: *Corrupt; Return to Waterloo.* Jan. 16–17: *Prizzi's Honor; Wise Blood.* Jan. 18–20: *The Seven Samurai.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Mosquito Coast.* #2—*Crimes of the Heart.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*A Room With a View.* #2—*Down by Law.* #3—Thru Jan. 15: *Peggy Sue Got Married.* Beg. Jan. 16: *Ménage.* #4—Thru Jan. 15: *She's Gotta Have It.* Beg. Jan. 16: *Sid & Nancy.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Wisdom.* #2—Thru Jan. 15: *Something Wild; Lady and the Tramp.* Opening Jan. 16: *Wanted: Dead or Alive.* #3—*The Kindred.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Little Shop of Horrors.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *The Morning After.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Crimes of the Heart.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Three Amigos.* #2—*Star Trek IV: The Voyage Home.* #3—*The Golden Child.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Thru Jan. 15: *The Mosquito Coast.* Opening Jan. 16: *Wanted: Dead or Alive.* #2—*The Morning After.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Platoon.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—Thru Jan. 15: *Star Trek IV: The Voyage Home.* Opening Jan. 16: *Critical Condition.* #2—*The Golden Child.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Little Shop of Horrors.* #2—Thru Jan. 15: *Crimes of the Heart.* Opening Jan. 16: *The Color Purple.* #3—*An American Tail.* #4—*Blue Velvet.* #5—*She's Gotta Have It.* #6—*Heartbreak Ridge.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. Thru Jan. 15: *The Color of Money.* Beg. Jan. 16: *Star Trek IV: The Voyage Home.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *"Crocodile" Dundee.* **EMBASSY 3, 4**—*Native Son.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Wired to Kill.* #2—Thru Jan. 15: *The Kindred.* Opening Jan. 16: *The Color Purple.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Lady and the Tramp.* Theater closed to the public Jan. 12–13 & 20.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Assassination.* #2—Thru Jan. 15: *Three Amigos.* Opening Jan. 16: *The Bedroom Window.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Lady and the Tramp.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Thru Jan. 19: *Wisdom.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Color of Money.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Mosquito Coast.*

46. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

47. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Children of a Lesser God.*

48. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Morning After.*

49. PLAZA—58th St. E. of Madison Ave. 355-3320. *The Mission.*

50. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Decline of the American Empire.*

51. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *'Round Midnight.*

52. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Crimes of the Heart.* #2—*Assassination.*

53. BARONET—Third Ave. at 59th St. 355-1663. *Wisdom.* **CORONET**—Opening Jan. 14: *Touch and Go.*

54. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Marlene.*

55. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Jan. 15: *Miss Mary.* Opening Jan. 16: *Defense of the Realm.* **CINEMA II**—753-0774. *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Jan. 15: *Three Amigos.* Opening Jan. 16: *The Bedroom Window.* #2—832-2720. *No Mercy.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—*The Golden Child.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Brighton Beach Memoirs.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Jan. 15: *Three Amigos.* Opening Jan. 16: *The Bedroom Window.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Morning After.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*The Golden Child.* #2—Thru Jan. 15: *Star Trek IV: The Voyage Home.* Opening Jan. 16: *Critical Condition.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Jan. 15: *No Mercy.* Opening Jan. 16: *The Color Purple.* #2—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Assassination.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brighton Beach Memoirs.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Thérèse.* #2—Thru Jan. 15: *The Mosquito Coast.* Opening Jan. 16: *Comic Magazine.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*El Amor Brujo.* #2—*Ménage.*

83. REGENCY—B'way nr. 67th St. 724-3700. Jan. 13–14: *The Long, Hot Summer; Compulsion.* Jan. 15–17: *The Letter* (1940); *Now, Voyager.* Jan. 18–19: *Some Like It Hot; Manhattan.* Jan. 20–21: *An American in Paris; The Band Wagon.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Morning After.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*No Mercy.* #2—*The Golden Child.* #3—Thru Jan. 15: *Three Amigos.* Opening Jan. 16: *The Bedroom Window.* #4—*Little Shop of Horrors.* #5—*Star Trek IV: The Voyage Home.* #6—*Crimes of the Heart.*

86. THALIA—95th St. W. of B'way. 222-3370. Jan. 14: *Insignificance; Performance.* Jan. 15: *Badlands; Days of Heaven.* Jan. 16–17: *Koyaanisqatsi; Metropolis.* Jan. 18: *Seven Beauties; Swept Away . . . .* Jan. 19: *Lola; Veronika Voss.* Jan. 20: *Gentlemen Prefer Blondes; Niagara.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*The Mission.* #2—*'Round Midnight.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Jan. 15: *Down by Law.* Opening Jan. 16: *Wanted: Dead or Alive.* #2—*Assassination; Lady and the Tramp.* #3—Thru Jan. 15: *"Crocodile" Dundee; An American Tail.* Opening Jan. 16: *Touch and Go.* #4—Thru Jan. 15: *The Kindred.* Opening Jan. 16: *The Bedroom Window.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—*Assassination.* #2—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Wanted: Dead or Alive.* #3—Thru Jan. 15: *The Golden Child.* Beg. Jan. 16: *Critical Condition.* #4—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Wired to Kill.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5000; Naturemax: 769-5200. Free with museum adm.: Images of Women of the Black Diaspora: Jan. 15 at 7: *The Marriage of Mariamu* (Tanzania-U.S.A., 1985), and *One Man, Several Wives* (Senegal, 1980); guest speaker. **Naturemax:** *On the Wing, Nomads of the Deep, Skyward,* and *The Dream Is Alive:* Daily (call for schedule): adm. per film: $3.25; senior citizens $3; children $1.50. Triple features: adm. $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6 & 7:30.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Jan. 14 at 7:30: *The Ladykillers* (1955), dir. Alexander Mackendrick, with Alec Guinness.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free. Jan. 20–21 at 12:30, 3:15, 6 & 8:45: *Vagabond* (France, 1985), dir. Agnès Varda.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. Endangered Documentary and Other Species. Jan. 16 at 7:30: *The Battle of Vieques* by Zydnia Nazario, *Bayan Ko: Philippine Diary* by Ilan Ziv and *Are Nuclear Missiles Good for New York?* by Caryn Rogoff, Abigail Norman, and Mary Jane Sullivan; Nazario present.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $4. Tokyo on Film. Jan. 16 at 6:30: Lecture; 7:30: *Shinjuku Cop* (Japan, 1975), dir. Yoshitaro Nomura. Jan. 19 at 6:30: Lecture; 7:30: *Diary of a Shinjuku Thief* (1969), dir. Nagisa Oshima.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. $5: Contemporary Lens on Jewish Experience: Jan. 18 at 4: *The Rise and Fall of the Borscht Belt* (1985), dir. Peter Davis; Davis present.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program. Jan. 17 at 8: Films by Donna Cameron.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Feb. 10: Video: Recent Acquisitions. **Titus Theater 1:** Jan. 15 at 2:30 & 6: A History of Camera Movement: *Citizen Kane* (1941), dir. and with Orson Welles. Jan. 16 at 2:30: *The Criminal* (Great Britain, 1960), dir. Joseph Losey; at 6: *Blind Date* (Great Britain, 1959), dir. Joseph Losey. Jan. 17 at 2: *The Day the Earth Caught Fire* (Great Britain, 1961), dir. Val Guest; at 5: *The Innocents* (Great Britain, 1961), dir. Jack Clayton. Jan 18 at 2: *Quatermass and the Pit* (Great Britain, 1967), dir. Roy Ward Baker; at 5: *Witchfinder General* (Great Britain, 1968), dir. Michael Reeves. Jan. 19 at 6: Directors Guild of America Tribute: George Sidney: *The Harvey Girls* (1946), dir. Sidney, with Judy Garland; Sidney present. Jan. 20 at 2:30: *The Damned* (Great Britain, 1962), dir. Joseph Losey; at 6: *Night of the Demon* (Great Britain, 1957), dir. Jacques Tourneur. **Titus Theater 2:** Jan. 15 at 3 & 6:30: What's Happening?: *The People United* (1985), dir. Alonzo Speight. Thru Feb. 1: French Films, 1955–1965. Jan. 16 at 3: *Anatomy of a Marriage: My Days With Jean-Marc* (France, 1964), dir. André Cayatte; 6:30: *The Truth* (France, 1960), dir. Henri-Georges Clouzot. Jan. 17 at 2:30: *Adieu Philippine* (France, 1960), dir. Jacques Rozier; 5:30: *Cleo From 5 to 7* (France, 1962), dir. Agnès Varda. Jan. 18 at 2:30: (See Jan. 16 at 6:30); 5:30: *Anatomy of a Marriage: My Nights With Françoise* (France, 1964), dir. André Cayatte. Jan. 19 at 6:30: Video Viewpoints: Rita Myers: "Mythic Space." Jan. 20 at 6:30: (See Jan. 18 at 5:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. Jan. 14 at 8: *Suburbia* (1984), dir. Penelope Spheeris. Jan. 15 at 8: *Greed* (1923), dir. Erich von Stroheim. Jan. 16–17 at 8 & 9:45, Jan. 18 at 3, 5, 7 & 9: *Dust* (Belgium-France, 1985), dir. Marion Hansel. Jan. 19 at 7:30: *Louie Bluie* (1985), dir. Terry Zwigoff, and *Spirit to Spirit: Nikki Giovanni* (1986), dir. Mirra Bank. Jan. 20–21 at 8: *Lost Horizon* (1937), dir. Frank Capra, restored version.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 15 at noon: Religion in the U.S.: *Bronx Baptism* (1980), *On That Day in the East Bronx* (1975), *El Baquine de Los Angelitos Negros,* and *Black Jews* (1973). Jan. 20 at noon: *Red Pomegranate* (1972), dir. Sergei Parajanov; 2:30: *Casablanca* (1942), dir. Michael Curtiz.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Jan. 13–15 at 6: *Once Upon a Time in the West* (Italy, 1969), dir. Sergio Leone; at 9 (sep. adm.): *The Leopard* (Italy, 1963), dir. Luchino Visconti. Jan. 16–Apr. 23: The Age of New Yorker Films. Jan. 16–18 at 6: *Before the Revolution* (Italy, 1962), dir. Bernardo Bertolucci; at 8: *Effi Briest* (West Germany, 1974), dir. Rainer Werner Fassbinder; Jan. 17–18 at 4: *Le Petit Soldat* (France, 1960), dir. Jean-Luc Godard. Jan. 20–22 at 6: *Aguirre, the Wrath of God* (West Germany, 1973), dir. Werner Herzog; at 8: *The Tree of Wooden Clogs* (Italy, 1978), dir. Ermanno Olmi. Public Service (free): Sat.–Sun. at 2, thru Feb. 8: *God's Country* (1985), dir. Louis Malle.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. D. W. Griffith: Realist and Romantic. Jan. 18 at 1:30: Griffith shorts (1909–12); guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Jan. 16: The Black Woman Independent. Jan. 14 at noon: *Your Children Come Back to You* (1979), and *A Mother Is a Mother* (1982); 2:30: *A Minor Altercation* (1977), and *Suzanne, Suzanne* (1982). Jan. 15 at noon: *Illusions* (1982), and *Grey Area* (1982); followed by gallery talk; 2:30: *Fannie's Film* (1981), and *Gotta Make This Journey: Sweet Honey in the Rock* (1983). Jan. 16 at noon: *Hair Piece: A Film for Nappyheaded People* (1982), and *A Different Image* (1982); 2:30: *Four Women* (1978), and *I Be Done Been Was Is* (1984).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000. Adm. $7. A Lens on Israel: Society Through Its Cinema. Jan. 18 at 7:30: *Dead End Street* (Israel, 1982), dir. Yaky Yosha; guest speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Golden Child.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #3—*Assassination.* #4—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Wanted: Dead or Alive.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Golden Child.* #2—*Assassination.* #3—*Little Shop of Horrors.* #4—*Star Trek IV.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #2—*The Golden Child.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Three Amigos.* #2—*The Kindred.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Jan. 15: *Assassination; Three Amigos.* Beg. Jan. 16: *Platoon.* #2—*Little Shop of Horrors.* #3—*The Morning After.* #4—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *The Bedroom Window.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Three Amigos.* #2—*An American Tail.* #3—*Heartbreak Ridge.* #4—*The Kindred.* #5—*Lady and the Tramp.* #6—*No Mercy.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Little Shop of Horrors.* #2—*The Golden Child.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.* #2—*Little Shop of Horrors.* #3—*Assassination.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Wisdom.* #2—*Assassination.* #3—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Wanted: Dead or Alive.* #4—*Star Trek IV.* #5—*Crimes of the Heart; Lady and the Tramp.* #6—*The Golden Child.* #7—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Bedroom Window.* #8—*Little Shop of Horrors.* #9—*The Mosquito Coast.* #10—*The Kindred.* #11—*Brighton Beach Memoirs; An American Tail.* #12—*The Morning After.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Kindred; Lady and the Tramp.* #2—*Assassination.* #3—*"Crocodile" Dundee.* #4—Thru Jan. 15: *The Color of Money; Stand By Me.* Beg. Jan. 16: *Touch and Go.* #5—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.* #6—Thru Jan. 15: *The Mosquito Coast; King Kong Lives.* Beg. Jan. 16: *The Bedroom Window.* #7—*No Mercy; An American Tail.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. Thru Jan. 15: *Children of a Lesser God.* Beg. Jan. 16: *The Golden Child.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Jan. 15: *Children of a Lesser God; Stand By Me.* Beg. Jan. 16: *Platoon.* #2—*Three Amigos; Lady and the Tramp.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*The Morning After.* #2—Thru Jan. 15: *Brighton Beach Memoirs; An American Tail.* Beg. Jan. 16 (tent.): *Platoon.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—*Assassination.* #2—*Brighton Beach Memoirs.* #3—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.* #4—*Heartbreak Ridge.*

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*The Golden Child.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #3—*Little Shop of Horrors.* #4—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *The Color Purple.* #5—Thru Jan. 15: *Brighton Beach Memoirs.* Beg. Jan. 16: *Wanted: Dead or Alive.*

211. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*The Golden Child.* #2—*Little Shop of Horrors.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*The Golden Child.* #2—*Star Trek IV.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

215. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—Thru Jan. 15: *The Mosquito Coast.* Beg. Jan. 16: *The Bedroom Window.* #4—*"Crocodile" Dundee.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Brighton Beach Memoirs.* #2—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Platoon.* #3—*The Golden Child.* #4—*Assassination.* #5—Thru Jan. 15: *Little Shop of Horrors.* Beg. Jan. 16: *Touch and Go.* #6—Thru Jan. 15: *Star Trek IV; No Mercy.* Beg. Jan. 16: *Critical Condition.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Native Son.* #2—Thru Jan. 15: *An American Tail.* Beg. Jan. 16: *Platoon.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*The Kindred.* #2—*Assassination.* #3—*The Golden Child.* #4—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *The Color Purple.* #5—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Jan. 15: *The Mosquito Coast.* Beg. Jan. 16: *Touch and Go.* #2—*No Mercy.* #3—*The Morning After.* #4—*Little Shop of Horrors.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Assassination; Lady and the Tramp.* #2—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Wired to Kill.* #3—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *The Color Purple.* #4—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Wanted: Dead or Alive.* #5—*Crimes of the Heart.*

222. WALKER—18th Ave. at 64th St. 232-4500. #1—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *The Color Purple.* #2—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.* #3—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Wanted: Dead or Alive.* #4—*Assassination.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Platoon.* #2—*The Morning After.* #3—*Little Shop of Horrors.* #4—*Assassination.* #5—Thru Jan. 15: *No Mercy; Lady and the Tramp.* Beg. Jan. 16: *Touch and Go.* #6—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *The Bedroom Window.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*Assassination.* #2—*The Morning After.* #3—Thru Jan. 15: *Three Amigos; No Mercy.* Beg. Jan. 16: *Touch and Go.* #4—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *The Bedroom Window.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Crimes of the Heart.* #2—*Brighton Beach Memoirs.* #3—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.* #4—Thru Jan. 15: *Heartbreak Ridge; Lady and the Tramp.* Beg. Jan. 16: *The Bedroom Window.* #5—*The Morning After.* #6—*Assassination.* #7—*Wisdom.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*The Golden Child.* #2—*Star Trek IV.*

307. FLUSHING—UA QUARTET—359-6777. #1—Thru Jan. 15: *Lady and the Tramp.* Beg. Jan. 16 (tent.): *Critical Condition.* #2—*The Golden Child.* #3—*The Kindred.* #4—Thru Jan. 15: *Wisdom.*

308. FLUSHING—UTOPIA—454-2323. #1—*Brighton Beach Memoirs.* #2—*The Morning After.*

309. FOREST HILLS—CINEMART—261-2244. #1—*"Crocodile" Dundee.* #2—*The Color of Money.* #3—*An American Tail.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—*The Morning After.* #2—*Three Amigos.* #3—*Crimes of the Heart.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—Thru Jan. 15: *The Mosquito Coast.* Beg. Jan. 16: *Platoon.* #2—*Lady and the Tramp.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *Brighton Beach Memoirs.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Little Shop of Horrors.* #2—*Assassination.* #3—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Touch and Go.* #4—*No Mercy.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—*The Kindred.* #2—*Assassination.* #3—Thru Jan. 15: *Three Amigos; Lady and the Tramp.* Beg. Jan. 16: *Platoon.* #4—*The Morning After.* #5—*Brighton Beach Memoirs.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.* #2—*The Golden Child.*

316. JACKSON HEIGHTS—COLONY—478-6777. #1—*Little Shop of Horrors.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *The Bedroom Window.*

317. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Assassination.* #2—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.* #3—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Platoon.*

318. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—*The Golden Child.* #2—Thru Jan. 15: *Brighton Beach Memoirs; An American Tail.* Beg. Jan. 16: *Critical Condition.*

319. OZONE PARK—CROSSBAY—848-1738. #1—*Little Shop of Horrors.* #2—Thru Jan. 15: *Assassination.* Beg. Jan. 16: *Platoon.*

320. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*"Crocodile" Dundee.* #2—*Wisdom.* #3—*An American Tail.*

321. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

322. SUNNYSIDE—CENTER—784-3050. #1—*Three Amigos.* #2—*The Golden Child.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Jan. 15: *Lady and the Tramp.* #2—Thru Jan. 15: *Assassination.*

401. NEW DORP—HYLAN—351-6601. #1—*The Golden Child.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.*

402. NEW DORP—LANE—351-2110. Thru Jan. 15: *Three Amigos.* Beg. Jan. 16 (tent.): *Platoon.*

403. NEW DORP—RAE—979-0444. #1—*The Kindred.* #2—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Touch and Go.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Little Shop of Horrors.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *The Bedroom Window.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Three Amigos.* #2—*"Crocodile" Dundee.*

501. BELLMORE—MOVIES—783-7200. Thru Jan. 15: *"Crocodile" Dundee.* Beg. Jan. 16: *The Color of Money.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*Assassination.* #4—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*The Morning After.* #2—*Brighton Beach Memoirs.* #3—Thru Jan. 15: *Assassination.* Beg. Jan. 16: *Touch and Go.* #4—Thru Jan. 15: *Lady and the Tramp.* Beg. Jan. 16: *Wanted: Dead or Alive.* #5—Thru Jan. 15: *No Mercy.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*The Mission.* #4—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.* #5—*The Morning After.* #6—*Brighton Beach Memoirs.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Little Shop of Horrors.* #2—Thru Jan. 15: *The Golden Child.* Beg. Jan. 16: *Critical Condition.* #3—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.*

507. HEWLETT—RKO—791-6768. Thru Jan. 15: *Soul Man.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Jan. 15: *Three Amigos; Lady and the Tramp.* Beg. Jan. 16: *Platoon.* #2—*The Kindred.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Platoon.* #2—*Crimes of the Heart.* #3—Thru Jan. 15: *The Mosquito Coast.* Beg. Jan. 16: *The Bedroom Window.* #4—*The Golden Child.* #5—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #6—*Brighton Beach Memoirs.* #7—Thru Jan. 15: *An American Tail.*

510. LAWRENCE—RKO—371-0203. #1—*The Kindred.* #2—Thru Jan. 15: *Heartbreak Ridge; Lady and the Tramp.* Beg. Jan. 16: *Critical Condition.* #3—*Star Trek IV.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*"Crocodile" Dundee.* #2—*The Color of Money; An American Tail.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.* #4—*Lady and the Tramp.* #5—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *The Bedroom Window.* #6—*Crimes of the Heart.*

513. LONG BEACH—PARK AVENUE—432-0576. *"Crocodile" Dundee; Lady and the Tramp.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*The Morning After.* #2—*Assassination.* #3—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Touch and Go.* #4—Thru Jan. 15: *Three Amigos; No Mercy.* Beg. Jan. 16: *Platoon.*

515. MALVERNE—TWIN—599-6966. #1—*"Crocodile" Dundee.* #2—*The Color of Money; An American Tail.*

516. MANHASSET—MANHASSET—627-7887. #1—*The Morning After.* #2—*Crimes of the Heart.* #3—*Star Trek IV.*

517. MASSAPEQUA—PEQUA—799-6464. *Star Trek IV.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*The Morning After.* #2—Thru Jan. 15: *No Mercy; Lady and the Tramp.* Beg. Jan. 16: *Touch and Go.* #3—*The Golden Child.* #4—Thru Jan. 15: *Heart-*

break Ridge; An American Tail. Beg. Jan. 16: *Wanted: Dead or Alive.* #5—Thru Jan. 15: *The Mosquito Coast.* Beg. Jan. 16: *Platoon.* #6—*Little Shop of Horrors.* #7—*Assassination.* #8—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Critical Condition.* #9—*Wisdom.*

519. MERRICK—TWIN—546-1270. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*Three Amigos.* #2—*"Crocodile" Dundee.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Jan. 15: *"Crocodile" Dundee.* #2—Thru Jan. 15: *The Color of Money.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*"Crocodile" Dundee.* #2—*Three Amigos.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Little Shop of Horrors.* #2—*Brighton Beach Memoirs.* #3—*Three Amigos.* #4—*Heartbreak Ridge.* #5—*Lady and the Tramp.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Little Shop of Horrors.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.*

526. ROSLYN—ROSLYN—621-8488. #1—*Wisdom.* #2—*Sid & Nancy.*

527. SYOSSET—SYOSSET—921-5810. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.*

528. SYOSSET—UA CINEMA 150—364-0700. *The Mission.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Native Son.* #2—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.* #3—*The Morning After.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Little Shop of Horrors.* #2—*The Kindred; Lady and the Tramp.* #3—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Wanted: Dead or Alive.* #4—*Assassination.* #5—*The Golden Child.* #6—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Bedroom Window.* #7—*Star Trek IV.* #8—*The Mission.* #9—*Crimes of the Heart.* #10—*The Mosquito Coast.* #11—*Brighton Beach Memoirs; An American Tail.* #12—*Wisdom.*

531. WANTAGH—RKO—781-6969. Thru Jan. 15: *Soul Man.*

532. WESTBURY—DRIVE-IN—334-3400. #1—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Critical Condition.* #2—*Assassination.* #3—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Wanted: Dead or Alive.*

533. WESTBURY—WESTBURY—333-1911. #1—*"Crocodile" Dundee.* #2—Thru Jan. 15: *Lady and the Tramp.* #3—Thru Jan. 15: *Stand By Me.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Jan. 15: *Assassination.* Beg. Jan. 16: *The Bedroom Window.* #2—Thru Jan. 15: *No Mercy; Heartbreak Ridge.* Beg. Jan. 16: *Touch and Go.* #3—*The Morning After.*

601. BABYLON—SOUTH BAY—587-7676. #1—*The Golden Child.* #2—Thru Jan. 15: *Lady and the Tramp.* Beg. Jan. 16 (tent.): *Critical Condition.* #3—Thru Jan. 15: *The Kindred.* Beg. Jan. 16 (tent.): *Platoon.* #4—*Brighton Beach Memoirs.* #5—*An American Tail.*

602. BAY SHORE—CINEMA—665-1722. Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

605. BRENTWOOD—BRENTWOOD—273-3900. *"Crocodile" Dundee.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Star Trek IV.* #2—*Assassination.* #3—*Little Shop of Horrors.* #4—*The Golden Child.* #5—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Bedroom Window.* #6—*The Mosquito Coast.* #7—*The Kindred.* #8—*Wisdom.* #9—*Heartbreak Ridge; Lady and the Tramp.* #10—*The Morning After.* #11—*Brighton Beach Memoirs; An American Tail.* #12—*"Crocodile" Dundee.*

608. COMMACK—MULTIPLEX—462-6953. #1—*The Mosquito Coast.* #2—*Little Shop of Horrors.* #3—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Bedroom Window.* #4—*The Mission.* #5—*Wisdom.* #6—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Wanted: Dead or Alive.* #7—*Star Trek IV.* #8—*The Golden Child.* #9—*Brighton Beach Memoirs; An American Tail.* #10—*Assassination; Lady and the Tramp.* #11—*The Morning After.* #12—*Crimes of the Heart.*

609. COMMACK—RKO—499-4545. #1—*The Kindred.* #2—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.*

610. CORAM—PINE—698-6442. #1—*Three Amigos.* #2—*The Morning After.* #3—*Lady and the Tramp.* #4—*Brighton Beach Memoirs.* #5—*No Mercy.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Star Trek IV.* #4—*The Morning After.* #5—Thru Jan. 15: *No Mercy; Lady and the Tramp.* Beg. Jan. 16: *Touch and Go.* #6—Thru Jan. 15: *Three Amigos; Heartbreak Ridge.* Beg. Jan. 16: *Platoon.* #7—Thru Jan. 15: *Assassination.* Beg. Jan. 16: *Critical Condition.* #8—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *The Bedroom Window.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*The Morning After.* #2—*Little Shop of Horrors.* #3—Thru Jan. 15: *No Mercy; Three Amigos.* Beg. Jan. 16: *Platoon.* #4—*Crimes of the Heart.* #5—Thru Jan. 15: *The Golden Child.* Beg. Jan. 16: *Touch and Go.*

613. ELWOOD—ELWOOD—499-7800. #1—Thru Jan. 15: *The Golden Child.* Beg. Jan. 16 (tent.): *The Bedroom Window.* #2—Thru Jan. 15: *Brighton Beach Memoirs; An American Tail.* Beg. Jan. 16 (tent.): *Critical Condition.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Brighton Beach Memoirs.* #2—*The Morning After.* #3—*Star Trek IV.* #4—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Critical Condition.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Little Shop of Horrors.*

618. ISLIP—ISLIP—581-5200. #1—*The Morning After.* #2—*Brighton Beach Memoirs.* #3—*The Golden Child.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Morning After.*

621. LINDENHURST—LINDENHURST—888-5400. Thru Jan. 15: *"Crocodile" Dundee.* Beg. Jan. 16: *Peggy Sue Got Married.*

622. MATTITUCK—MATTITUCK—298-4405. #1—*Brighton Beach Memoirs.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #3—*"Crocodile" Dundee; Lady and the Tramp.* #4—*Little Shop of Horrors.* #5—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.* #6—*The Morning After.*

624. NORTHPORT—NORTHPORT—261-8600. Thru Jan. 15: *"Crocodile" Dundee.* Beg. Jan. 16: *Peggy Sue Got Married.*

625. OAKDALE—OAKDALE—589-8118. Thru Jan. 15: *Children of a Lesser God.* Beg. Jan. 16: *"Crocodile" Dundee.* #2—*Lady and the Tramp.*

626. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.* #2—Thru Jan. 15: *Brighton Beach Memoirs.* Beg. Jan. 16: *Wanted: Dead or Alive.* #3—Thru Jan. 15: *"Crocodile" Dundee.* Beg. Jan. 16: *The Color Purple.* #4—*Little Shop of Horrors.* #5—*Wisdom.* #6—*No Mercy.* #7—*Assassination.* #8—*The Morning After.* #9—*The Golden Child.* #10—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *The Bedroom Window.* #11—Thru Jan. 15: *The Mosquito Coast.* Beg. Jan. 16: *Critical Condition.* #12—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Touch and Go.* #13—*Star Trek IV.*

627. PATCHOGUE—TRIPLEX—475-0601. #1—*Stand By Me.* #2—*The Color of Money.* #3—*Peggy Sue Got Married.*

628. PORT JEFFERSON—MINI EAST—928-6555. Thru Jan. 15: *The Color of Money.* Beg. Jan. 16 (tent.): *The Mission.* **WEST**—*Little Shop of Horrors.*

629. RIVERHEAD—SUFFOLK—727-3133. Thru Jan. 15: *No Mercy.*

631. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 15: *Cactus.* Beg. Jan. 16: *Happily Ever After.*

632. SAYVILLE—SAYVILLE—589-0232. #1—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #2—Thru Jan. 15: *Three Amigos; Heartbreak Ridge.* Beg. Jan. 16: *Platoon.* #3—*Brighton Beach Memoirs.*

634. SMITHTOWN—SMITHTOWN—265-1551. *Little Shop of Horrors.*

635. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Jan. 15: *The Golden Child.* Beg. Jan. 16: *Platoon.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16 (tent.): *The Bedroom Window.* #3—*Brighton Beach Memoirs.*

636. STONY BROOK—LOEWS—751-2300. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

637. WEST ISLIP—TWIN—669-2626. #1—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Three Amigos.* #2—*"Crocodile" Dundee.*

638. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*The Golden Child.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.*

639. WESTHAMPTON—WESTHAMPTON—288-1500. *Little Shop of Horrors.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Jan. 15: *Three Amigos; Lady and the Tramp.* Beg. Jan. 16 (tent.): *Critical Condition.* #2—Thru Jan. 15: *Star Trek IV.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Jan. 15: *The Golden Child.* Beg. Jan. 16: *Critical Condition.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Crimes of the Heart.* #2—*No Mercy.* #3—*"Crocodile" Dundee.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*"Crocodile" Dundee.* #2—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Touch and Go.*

704. HARRISON—CINEMA—835-5952. Thru Jan. 15: *Children of a Lesser God.*

705. HARTSDALE—CINEMA—428-2200. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Brighton Beach Memoirs.* #4—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Critical Condition.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—*Star Trek IV.* #2—*The Golden Child.* #3—*Crimes of the Heart.* #4—*Brighton Beach Memoirs; An American Tail.* #5—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Bedroom Window.* #6—*Little Shop of Horrors.* #7—*Assassination.* #8—*The Morning After.* #9—*The Mosquito Coast.* #10—*The Mission.*

707. LARCHMONT—PLAYHOUSE—834-3001. *Little Shop of Horrors.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*Wisdom.* #2—*The Morning After.* #3—*Three Amigos; Heartbreak Ridge.* #4—*Assassination.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Platoon.* #2—Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *The Bedroom Window.* #3—*Brighton Beach Memoirs; An American Tail.* #4—*Little Shop of Horrors.* #5—*The Morning After.*

710. MOUNT VERNON—PARKWAY—664-3311. Thru Jan. 15: *Peggy Sue Got Married.* Beg. Jan. 16: *"Crocodile" Dundee.* #2—*An American Tail.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*The Golden Child.* #2—Thru Jan. 15: *Little Shop of Horrors.* Beg. Jan. 16: *Critical Condition.*

712. NEW ROCHELLE—TOWN—632-9700. *Star Trek IV.*

713. OSSINING—ARCADIAN—941-5200. #1—*Assassination.* #2—*Little Shop of Horrors.* #3—*Brighton Beach Memoirs.*

714. PEEKSKILL—BEACH—737-6262. #1—*Three Amigos.* #2—*The Kindred.* #3—Thru Jan. 15: *King Kong Lives.* Beg. Jan. 16: *Platoon.* #4—Thru Jan. 15: *The Color of Money.*

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #2—Thru Jan. 15: *Heartbreak Ridge; Lady and the Tramp.* Beg. Jan. 16: *The Color Purple.* #3—*The Golden Child.* #4—*Brighton Beach Memoirs.*

716. PELHAM—PICTURE HOUSE—738-3160. *Brighton Beach Memoirs.*

717. PLEASANTVILLE—ROME—769-0720. #1—*Star Trek IV.* #2—*The Golden Child.*

718. RYE—RYE RIDGE—939-8177. #1—*The Golden Child.* #2—*Brighton Beach Memoirs.*

719. SCARSDALE—FINE ARTS—723-6699. *The Mission.*

720. SCARSDALE—PLAZA—725-0078. Program unavailable.

721. WHITE PLAINS—GALLERIA—997-8198. #1—*The Morning After.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *The Color Purple.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru Jan. 15: *Star Trek IV.* #2—Thru Jan. 15: *Heart-*

break Ridge. #3—Thru Jan. 15: *Lady and the Tramp.* #4—Thru Jan. 15: *The Mosquito Coast.*

723. YONKERS—MOVIELAND—793-0002. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.* #3—*Little Shop of Horrors.* #4—Thru Jan. 15: *Assassination.* Beg. Jan. 16: *The Bedroom Window.* #5—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.* #6—*The Morning After.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Wisdom.* #2—*The Kindred.* #3—*Assassination.* #4—*Little Shop of Horrors.* #5—*No Mercy; Three Amigos.* #6—*Crimes of the Heart.* #7—*The Morning After.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*"Crocodile" Dundee.* #2—Thru Jan. 15: *No Mercy.* #3—*An American Tail.*

Rockland County

752. NANUET—MALL—623-6336. *Little Shop of Horrors.*

753. NANUET—ROUTE 59—623-3355. *Crimes of the Heart.*

754. NANUET—RKO MOVIES—623-0211. #1—*Brighton Beach Memoirs.* #2—Thru Jan. 15: *No Mercy; Lady and the Tramp.* Beg. Jan. 16: *Touch and Go.* #3—*Assassination.* #4—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *The Color Purple.* #5—*The Mosquito Coast.*

755. NEW CITY—TOWN—634-5100. #1—*The Golden Child.* #2—*Brighton Beach Memoirs.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Little Shop of Horrors.* #2—*The Morning After.*

757. NYACK—CINEMA EAST—358-6631. *Star Trek IV.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*The Golden Child.* #2—Thru Jan. 15: *Lady and the Tramp.* Beg. Jan. 16: *Platoon.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Morning After.*

761. SPRING VALLEY—CINEMA 45—352-1445. Thru Jan. 15: *The Kindred.* Beg. Jan. 16: *Critical Condition.*

762. SPRING VALLEY—PIX—425-6902. #1—*The Morning After.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.*

763. STONY POINT—9 W CINEMA—942-0303. *"Crocodile" Dundee.*

764. SUFFERN—LAFAYETTE—357-6030. *Wisdom.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Brighton Beach Memoirs.* #2—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.*

801. DANBURY—CINE—743-2200. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—Thru Jan. 15: *No Mercy.*

802. DANBURY—CINEMA—748-2923. #1—*Star Trek IV.* #2—Thru Jan. 15: *Lady and the Tramp.* Beg. Jan. 16: *The Mission.*

803. DANBURY—PALACE—748-7496. #1—Thru Jan. 15: *Assassination.* Beg. Jan. 16: *The Bedroom Window.* #2—*The Golden Child.* #3—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *Critical Condition.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Heartbreak Ridge.* #2—*Lady and the Tramp.*

806. FAIRFIELD—COUNTY—334-1411. *The Morning After.*

807. GREENWICH—CINEMA—869-6030. #1—*The Mosquito Coast.* #2—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.*

808. GREENWICH—PLAZA—869-4030. #1—*The Morning After.* #2—*The Mission.* #3—*Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Star Trek IV.* #2—*Little Shop of Horrors.*

810. NORWALK—CINEMA—838-4504. #1—*Assassination.* #2—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Critical Condition.*

811. NORWALK—NORWALK—866-9202. *Star Trek IV.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Jan. 15: *Children of a Lesser God; Lady and the Tramp.*

813. SOUTH NORWALK—SONO—866-9202. Thru Jan. 15: *Summer.* Jan. 16–19: *No Surrender; Private Practices: The Story of a Sex Surrogate.* Jan. 20–22: Cannes Goods: International Festival of Award-Winning Commercials.

814. SPRINGDALE—STATE—325-0250. Thru Jan. 15: *"Crocodile" Dundee; Peggy Sue Got Married.*

815. STAMFORD—AVON—324-9205. #1—*Assassination.* #2—Thru Jan. 15: *Wisdom.* Beg. Jan. 16: *The Bedroom Window.*

816. STAMFORD—CINEMA—324-3100. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Critical Condition.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Star Trek IV.* #2—Thru Jan. 15: *Lady and the Tramp.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Golden Child.* #2—Thru Jan. 15: *Little Shop of Horrors.* Beg. Jan. 16: *Critical Condition.* #3—*Star Trek IV.*

819. WESTPORT—FINE ARTS—227-3324. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—227-9619. *Brighton Beach Memoirs.* #4—226-6666. Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.*

820. WESTPORT—POST—227-0500. *The Golden Child.*

821. WILTON—CINEMA—762-5678. *The Morning After.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Critical Condition.* #2—*The Golden Child.* #3—Thru Jan. 15: *Three Amigos.* #4—Thru Jan. 15: *The Kindred.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #2—*The Golden Child.*

902. JERSEY CITY—STATE—653-5200. #1—*The Kindred.* #2—*No Mercy; King Kong Lives.* #3—*Assassination.* #4—*Heartbreak Ridge; Three Amigos.*

903. SECAUCUS—LOEWS MEADOW PLAZA—902-9200. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—*The Mosquito Coast.* #4—*"Crocodile" Dundee.* #5—*Lady and the Tramp.* #6—*No Mercy.* #7—*The Morning After.* #8—*Brighton Beach Memoirs.*

904. SECAUCUS—LOEWS MEADOW SIX—866-6161. #1—*Star Trek IV.* #2—*Platoon.* #3—*Heartbreak Ridge.* #4—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Bedroom Window.* #5—*The Golden Child.* #6—*Crimes of the Heart.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Assassination.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*The Golden Child.* #2—Thru Jan. 15: *Little Shop of Horrors.* Beg. Jan. 16: *Critical Condition.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Morning After.*

914. LIVINGSTON—COLONY—992-0800. *Assassination.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Children of a Lesser God; Lady and the Tramp.*

916. MILLBURN—RKO—376-0800. #1—*Brighton Beach Memoirs.* #2—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*"Crocodile" Dundee.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Lady and the Tramp.* #2—*Heartbreak Ridge.* #3—*Wisdom.*

919. NUTLEY—FRANKLIN—667-1777. #1—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #2—Thru Jan. 15: *Lady and the Tramp.* Beg. Jan. 16: *Platoon.* #3—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Color Purple.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Crimes of the Heart.* #2—*Three Amigos.* #3—*No Mercy.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Morning After.* #2—*The Golden Child.* #3—Thru Jan. 15: *Little Shop of Horrors.* Beg. Jan. 16: *Critical Condition.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Jan. 15: *Children of a Lesser God; Lady and the Tramp.*

931. CRANFORD—RKO—276-9120. #1—*Brighton Beach Memoirs.* #2—*Assassination; Lady and the Tramp.*

932. ELIZABETH—ELMORA—352-3483. Thru Jan. 15: *Peggy Sue Got Married; The Color of Money.* Beg. Jan. 16: *Children of a Lesser God.*

933. LINDEN—QUAD—925-9787. #1—*Assassination.* #2—*Brighton Beach Memoirs; An American Tail.* #3—*The Morning After.* #4—Thru Jan. 15: *Three Amigos.* #5—*Lady and the Tramp.*

934. UNION—FIVE POINTS—964-3466. #1—*Heartbreak Ridge.* #2—*Little Shop of Horrors.*

935. UNION—LOST PICTURE SHOW—964-4497. *A Room With a View; An American Tail.*

936. UNION—RKO—686-4373. #1—*The Golden Child.* #2—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.*

937. WESTFIELD—RIALTO—232-1288. #1—*No Mercy.* #2—*The Morning After.* #3—*Wisdom.*

938. WESTFIELD—TWIN—654-4720. #1—*"Crocodile" Dundee.* #2—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *Platoon.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Platoon.* #2—*Three Amigos.* #3—*The Kindred.*

951. CLOSTER—CLOSTER—768-8800. Thru Jan. 15: *The Golden Child.* Beg. Jan. 16: *Critical Condition.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Golden Child.* #2—*No Mercy.* #3—*Lady and the Tramp.* #4—*Brighton Beach Memoirs.*

953. EMERSON—TOWN—261-1000. #1—Thru Jan. 15: *Star Trek IV.* Beg. Jan. 16: *Critical Condition.* #2—Thru Jan. 15: *No Mercy.* Beg. Jan. 16: *Platoon.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Lady and the Tramp.* #2—*"Crocodile" Dundee.*

955. FAIRVIEW—TWIN—941-2424. #1—*The Kindred.* #2—*Star Trek IV.*

956. FORT LEE—LINWOOD—944-6900. #1—*The Morning After.* #2—*Little Shop of Horrors.*

957. FORT LEE—SHARON—224-0202. Thru Jan. 15: *Assassination; An American Tail.*

958. OAKLAND—TWIN—337-4478. #1—*Little Shop of Horrors.* #2—*Heartbreak Ridge.*

959. PARAMUS—CINEMA 35—845-5070. *The Kindred.*

960. PARAMUS—DRIVE-IN—368-1440. Program unavailable.

961. PARAMUS—RKO BERGEN MALL—845-4449. *The Mosquito Coast.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Golden Child.* #2—Thru Jan. 15: *No Mercy; Native Son.* Beg. Jan. 16: *Touch and Go.* #3—Thru Jan. 15: *Crimes of the Heart.* Beg. Jan. 16: *Critical Condition.* #4—*The Mission.* #5—*Assassination.* #6—*Star Trek IV.* #7—*Platoon.* #8—*The Morning After.* #9—*Brighton Beach Memoirs.* #10—*Little Shop of Horrors.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Wisdom.* #2—Thru Jan. 15: *Heartbreak Ridge.* Beg. Jan. 16: *Wanted: Dead or Alive.* #3—Thru Jan. 15: *Three Amigos.* Beg. Jan. 16: *The Color Purple.*

964. RAMSEY—CINEMA—825-2090. Thru Jan. 15: *Lady and the Tramp.* Beg. Jan. 16: *The Bedroom Window.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Jan. 15: *"Crocodile" Dundee; An American Tail.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—Thru Jan. 15: *The Golden Child.* Beg. Jan. 16: *Critical Condition.* #2—*The Morning After.* #3—*Wisdom.* #4—*Star Trek IV.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Jan. 15: *Brighton Beach Memoirs.* #2—Thru Jan. 15: *The Color of Money; Lady and the Tramp.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Lady and the Tramp.* #2—*An American Tail.* #3—*Peggy Sue Got Married.* #4—Thru Jan. 15: *King Kong Lives.* #5—*"Crocodile" Dundee.*

970. WASHINGTON TOWNSHIP—CINEMA—666-2221. #1—*Heartbreak Ridge.* #2—*"Crocodile" Dundee.* #3—*Brighton Beach Memoirs; An American Tail.*

971. WESTWOOD—PASCACK—664-3200. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*Assassination.* #4—*Three Amigos; Lady and the Tramp.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AN AMERICAN TAIL—(1 hr. 18 min., '86) This animated feature in the "classical" Disney style of 30 years ago, produced by Steven Spielberg (among others) and directed by Don Bluth, tells the story of Fievel Mousekewitz, a Russian Jewish mouse who immigrates to America in the 1880s with his family, hoping to escape the cats and find peace. Fievel falls overboard during the voyage and arrives in a bottle. After meeting a friendly French pigeon building the Statue of Liberty, he searches for his parents and tries to avoid the New World cats, who turn out to be just as oppressive as the Old World ones. The painstakingly drawn animation is a pleasure to watch, but despite its unusual subject, the movie is neither fresh nor courageous. The filmmakers have softened the immigrant story to the point of making it cloying. With the voices of Madeline Kahn, Christopher Plummer, and Dom DeLuise. (Dec. 1, 1986) G. **33, 88, 110, 113, 200, 204, 217, 309, 318, 320, 509, 511, 515, 518, 530, 601, 606, 608, 613, 706, 709, 710, 725, 933, 935, 957, 966, 969, 970**

EL AMOR BRUJO—(1 hr. 40 min., '86) In Spanish, Eng. subtitles. The third collaboration of director Carlos Saura and choreographer-dancer Antonio Gades (*Blood Wedding* and *Carmen* were the other two) is a story of love, ghosts, and rituals set to the music of Manuel de Falla. PG. **82**

ASSASSINATION—(1 hr. 28 min., '86) Charles Bronson stars as a Secret Service agent assigned to protect the First Lady when it appears she may be the target of assassins. With Jill Ireland. Screenplay by Richard Sale. Dir. Peter Hunt. PG-13. **39, 52, 68, 88, 89, 100, 101, 107, 112, 113, 200, 205, 216, 218, 221, 222, 300, 302, 304, 313, 314, 317, 319, 400, 503, 504, 514, 518, 530, 532, 600, 606, 608, 611, 626, 706, 708, 713, 723, 724, 754, 803, 810, 815, 902, 910, 914, 931, 933, 957, 962, 971**

THE BEDROOM WINDOW—(1 hr. 51 min., '87) A young man having an affair with his boss's wife is accused of murder. With Steve Guttenberg, Elizabeth McGovern, and Isabelle Huppert. Screenplay by Curtis Hanson, based on the novel *The Witnesses,* by Anne Holden. Dir. Hanson. R. **39, 60, 65, 85, 88, 107, 113, 200, 215, 300, 302, 304, 316, 405, 509, 512, 530, 600, 606, 608, 611, 613, 626, 635, 706, 709, 723, 803, 815, 904, 964**

BETTY BLUE—(2 hr., '86) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty is too much for an uptight society to handle. She goes crazy, but it's our fault. The movie embraces all the good, free, generous pleasures—it argues for volatility as a mood—yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **55**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33**

BRIGHTON BEACH MEMOIRS—(1 hr. 55 min., '86) Reviewed in this issue. PG-13. **7, 64, 80, 113, 204, 205, 210, 214, 216, 304, 308, 312, 314, 318, 404, 504, 505, 509, 512, 519, 523, 525, 530, 601, 606, 608, 610, 613, 616, 618, 622, 626, 632, 635, 636, 705, 706, 709, 713, 715, 716, 718, 723, 754, 755, 800, 819, 903, 916, 917, 931, 933, 952, 962, 968, 970**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **47, 201, 202, 625, 704, 812, 915, 930, 932**

THE CITY AND THE DOGS—(2 hr. 13 min., '85) In Spanish, Eng. subtitles. A drama of corruption and fierce violence in an elite Peruvian military academy, based on the novel by Mario Vargas Llosa. Screenplay by José Watanabe. Dir. Francisco J. Lombardi. **1**

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross.* The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (Oct. 27, 1986) R. **34, 43, 200, 309, 501, 511, 515, 521, 627, 628, 714, 932, 968**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine (Whoopi Goldberg) is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* With Danny Glover, Margaret Avery, and Oprah Winfrey. (Jan. 13, 1986) PG-13. **33, 37, 68, 210, 218, 221, 222, 626, 715, 721, 754, 919, 963**

COMIC MAGAZINE—(1 hr. 53 min., '85) In Japanese, Eng. subtitles. A satirical look at sensational journalism and the Japanese public's demand for ever more lurid scandals. Based on actual news stories. With Yuya Uchida. Dir. Yojiro Takita. **81**

CRIMES OF THE HEART—(1 hr. 45 min., '86) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. (Dec. 15, 1986) PG-13. **10, 24, 33, 52, 85, 113, 221, 304, 310, 509, 512, 516, 530, 608, 612, 702, 706, 724, 753, 808, 904, 920, 962**

CRITICAL CONDITION—(1 hr. 40 min., '87) Richard Pryor stars as a small-time con artist who, having pleaded insanity to avoid prison, ends up in a New York hospital mental ward and is mistakenly identified as an emergency-room doctor. With Rachel Ticotin, Rubén Blades, Joe Mantegna, Sylvia Miles, and Joe Dallesandro. Screenplay by Denis Hamill and John Hamill. Dir. Michael Apted. R. **32, 67, 89, 100, 103, 210, 216, 218, 307, 318, 401, 506, 509, 510, 518, 532, 601, 611, 613, 616, 622, 626, 632, 638, 700, 701, 705, 711, 715, 761, 762, 803, 810, 816, 818, 900, 901, 911, 919, 921, 936, 951, 953, 962, 967**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **4, 36, 88, 200, 215, 309, 320, 500, 501, 511, 513, 515, 520, 521, 522, 533, 605, 606, 621, 622, 624, 625, 626, 637, 702, 703, 710, 725, 763, 814, 903, 917, 938, 954, 966, 969, 970**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min., '86) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They're just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **50**

DEFENSE OF THE REALM—(1 hr. 36 min., '85) A British thriller about two journalists who become involved in a political scandal. With Gabriel Byrne, Greta Scacchi, Denholm Elliott, and Ian Bannen. Screenplay by Martin Stellman. Dir. David Drury. PG. **55**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 88**

THE GOLDEN CHILD—(1 hr. 34 min., '86) A dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriatingly skewed acid romp from about 1967. Eddie Murphy has triumphed as the complete urban man who can talk his way into and out of any situation, but here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes . . . well, it was one thing when he was flummoxing pretentious headwaiters in Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter. The climax features a hissing special-effects devil from the George Lucas factory. We've seen him before, and when he blows up, you don't feel a tremor. (Jan. 5, 1987) PG-13. **25, 32, 62, 67, 85, 89, 100, 101, 103, 111, 113, 201, 210, 211, 212, 214, 216, 218, 305, 307, 315, 318, 322, 401, 505, 506, 509, 512, 518, 525, 530, 601, 606, 608, 611, 612, 613, 618, 626, 635, 636, 638, 701, 705, 706, 711, 715, 717, 718, 723, 755, 759, 803, 816, 818, 820, 900, 901, 904, 911, 921, 936, 951, 952, 962, 967**

HEARTBREAK RIDGE—(2 hr. 8 min., '86) In Clint Eastwood's new movie—a celebration of an aging Marine—screenwriter James Carabatsos has invented a peculiar new argot. Carabatsos specializes in what might be called anal hyperbole—one variation or another on the formula "I'll shove that computer so far up your ass you'll be spinning floppy disks on your nose." His exuberant lingo underscores Eastwood's long-standing homophobia. As for the rest, Clint, who directs and stars, attempts to make a heroic elegy for a grizzled Marine lifer, a man out of touch with the allegedly feminized modern world, and it's mainly an embarrassment. Clint's voice is more muzzy than weathered, his body never relaxes, and the training sequences seem to have come out of a traveling chest of old war movies and pulp novels. Once again, the bluff campaigner whips the anarchic slobs into shape. At the movie's climax, however, the platoon doesn't storm the sands of Iwo Jima but . . . Grenada. With Marsha Mason. (Jan. 5, 1987) R. **33, 68, 110, 113, 205, 210, 221, 302, 304, 313, 317, 509, 510, 518, 523, 530, 600, 606, 608, 611, 626, 632, 708, 715, 722, 754, 805, 810, 902, 904, 918, 934, 958, 963, 970**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min., '86) Consistently entertaining, this horror movie-cum-musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 put-on horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the long-running stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (Jan. 12, 1987) PG-13. **21, 33, 61, 85, 101, 107, 111, 112, 113, 210, 211, 215, 216, 220, 300, 301, 313, 316, 319, 405, 503, 505, 506, 518, 523, 524, 527, 530, 603, 606, 608, 611, 612, 617, 622, 626, 628, 634, 639, 705, 706, 707, 709, 711, 713, 723, 724, 752, 756, 801, 809, 816, 818, 819, 903, 911, 921, 934, 956, 958, 962, 971**

★ **MARLENE**—(1 hr. 36 min., '84) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **54**

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Ochsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. For a while, though, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **11, 82**

MISS MARY—(1 hr. 40 min., '86) Reviewed in this issue. R. **55**

THE MISSION—(2 hr. 6 min., '86) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. Powerful music by Ennio Morricone. (Nov. 10, 1986) PG. **7, 49, 87, 505, 528, 530, 608, 628, 706, 719, 802, 808, 819, 903, 962**

THE MORNING AFTER—(1 hr. 43 min., '86) Jane Fonda, rediscovering her sense of humor—and her talent—is Alex, an alcoholic ex-actress (once groomed to be "the new Vera Miles") who drinks so heavily that she can't remember what happened when she wakes up one morning next to a corpse. She isn't sure whether she killed the guy herself or was set up by some malevolent outside party. Fonda makes Alex a smart, funny woman who sees herself drowning and mocks herself as she's going under. She's saved by an ex-cop from Bakersfield gone to seed (Jeff Bridges), a stolid, imperturbable man who's supposed to grow more impressive the longer you know him. But Bridges's performance doesn't work; you tune out waiting for the light bulb to go on, and you're sure that Alex would, too (rather than fall in love with him, as she does). Director Sidney Lumet doesn't really know how to shoot for suspense, and the thriller side of the script is so conventional, when Raul Julia shows up as Alex's charming-sinister husband, you know all too well how the mystery is going to end. (Jan. 5, 1987) R. **5, 22, 30, 48, 66, 84, 107, 113, 204, 215, 220, 300, 302, 304, 308, 310, 314, 404, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 612, 616, 618, 619, 622, 626, 706, 708, 709, 721, 723, 724, 756, 760, 762, 801, 806, 821, 903, 912, 921, 933, 937, 956, 962, 967, 971**

THE MOSQUITO COAST—(1 hr. 36 min., '86) A depressing folly about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness*, his earlier collaboration with Harrison Ford. Co-starring Helen Mirren (wasted as Allie's adoring wife), River Phoenix, and André Gregory. (Dec. 1, 1986) PG. **10, 30, 45, 81, 113, 200, 215, 220, 311, 509, 518, 530, 606, 608, 626, 706, 722, 754, 807, 903, 961**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min., '86) In Czech, Eng. subtitles. A comedy, directed by Jiri Menzel (*Closely Watched Trains*), about a Czech village and its many eccentric inhabitants. Screenplay by Zdenek Sverak. PG. **63**

NATIVE SON—(1 hr. 52 min., '86) An adaptation (by Richard Wesley) of Richard Wright's 1940 novel about a black chauffeur who murders the daughter of a Chicago real-estate magnate. With Oprah Winfrey, Elizabeth McGovern, Matt Dillon, Geraldine Page, Carroll Baker, and Victor Love. Dir. Jerrold Freedman. PG. **36, 217, 529, 962**

NO MERCY—(1 hr. 47 min., '86) In this crime thriller, director Richard Pearce (*Heartland*) places the camera low, first in the Chicago gutters and then in the stinking flotsam-rich bayous and rivers around New Orleans; he rips bellies, chases cars, burns houses, and in general carries on like the poor man's Billy Friedkin. This is a violent, crude, occasionally diverting (might as well admit it) genre entertainment, with shotgun blasts, cretinous swamp killers, and a vile super-villain (Jeroen Krabbé). Kim Basinger plays a masochistic blonde who "belongs" to this Mr. Big, and snarly

Richard Gere is the tough Chicago cop who tries to liberate her while avenging his murdered partner. Basinger is gorgeous but, as always, rather dim and extremely damp, with strands of wet hair plastered to her forehead and swampland moisture rising from her magnificent skin. Written by James Carabatsos. (Jan. 5, 1987) R. **7, 37, 60, 68, 85, 110, 200, 216, 218, 220, 222, 300, 302, 313, 315, 317, 504, 505, 506, 512, 514, 518, 527, 529, 600, 609, 610, 611, 612, 626, 629, 702, 703, 724, 725, 754, 801, 816, 900, 902, 903, 920, 937, 952, 953, 962**

★ **PLATOON**—(1 hr. 51 min., '86) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen), a genteel rebel who wants an authentic life and volunteers for the Army in 1967. At first, facing some North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the battle footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the skeptical, humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **31, 62, 107, 112, 200, 202, 204, 205, 216, 217, 300, 304, 311, 314, 317, 319, 402, 503, 508, 509, 514, 518, 601, 602, 611, 612, 622, 626, 632, 635, 709, 714, 723, 759, 800, 807, 819, 904, 916, 919, 938, 950, 953, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 935**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **51, 87**

★ **SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **11, 46, 526**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min., '86) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. The Earth is being destroyed by an alien probe, apparently because man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit. The crew of the USS *Enterprise* journeys back to a time when the whales were still around—1986—in order to bring some of them back to the twenty-third century. Landing in San Francisco, the time travelers mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **25, 32, 34, 67, 85, 100, 101, 103, 113, 210, 212, 214, 216, 218, 301, 305, 316, 401, 405, 509, 510, 512, 516, 517, 530, 603, 606, 608, 611, 616, 622, 626, 632, 635, 636, 638, 700, 706, 712, 715, 717, 721, 722, 757, 762, 802, 809, 811, 817, 818, 901, 904, 917, 919, 936, 950, 953, 955, 962, 967**

★ **THERESE**—(1 hr. 30 min., '86) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late nineteenth century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. Cavalier places the camera right in front of the action, posing everything against the kind of pulsing grayish background that Manet used for some of his boldest paintings. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (Jan. 12, 1987) **81**

THREE AMIGOS—(1 hr. 43 min., '86) Moderately amusing, with six or seven real laughs and a genial air of harmless buffoonery, but also tiresome and dumb. This big-scale production is nothing more than a *Road to Zanzibar* movie crossed with a Western spoof. It's about show-business people, and it reeks of a peculiarly insular and self-regarding show-business mentality—old routines, self-conscious parodies, jokes about bad jokes, and so on. Director John Landis seems too unsure of his bad taste to do low parody, but Steve Martin gives a consistently funny performance as an effete, cowardly movie cowboy, and Martin Short is sweet as a wide-eyed dumbbell. There's nothing that Landis (or anyone else) can do with Chevy Chase, but the wonderful Mexican actor Alfonso Arau is memorable as the warlord El Guapo. (Jan. 5, 1987) PG. **25, 39, 60, 65, 85, 104, 107, 110, 112, 113, 200, 202, 205, 221, 302, 304, 310, 314, 322, 402, 500, 503, 508, 514, 520, 522, 523, 530, 602, 606, 608, 610, 611, 612, 616, 622, 626, 632, 637, 700, 706, 708, 714, 723, 724, 800, 807, 819, 900, 902, 904, 916, 919, 920, 933, 938, 950, 963, 971**

TOUCH AND GO—(1 hr. 41 min., '86) A romantic comedy about a hockey superstar who captures an eleven-year-old member of a street gang who has mugged him and then becomes attracted to the boy's mother. With Michael Keaton, Maria Conchita Alonso, and Ajay Naidu. Written by Alan Ormsby, Harry Colomby, and Bob Sand. Dir. Robert Mandel. R. **7, 53, 88, 200, 216, 220, 222, 300, 302, 313, 315, 317, 403, 504, 505, 506, 514, 518, 527, 529, 600, 609, 611, 612, 626, 703, 754, 962**

WANTED: DEAD OR ALIVE—(1 hr. 44 min., '87) Rutger Hauer stars as a bounty hunter, the great-grandson of the character Steve McQueen played in the fifties television adventure series of the same title. With Gene Simmons and Robert Guillaume. Dir. Gary Sherman. R. **20, 30, 88, 89, 100, 113, 210, 221, 222, 504, 518, 530, 532, 608, 626, 963**

WISDOM—(1 hr. 48 min., '86) Emilio Estevez wrote, directed, and stars in this story of a young man who robs banks around the country not for cash but to help farmers with their debts. With Demi Moore, Tom Skerritt, and Veronica Cartwright. R. **20, 42, 53, 89, 113, 221, 222, 300, 304, 307, 320, 403, 514, 518, 526, 530, 532, 606, 608, 626, 637, 708, 709, 724, 764, 803, 815, 918, 937, 963, 967**

REVIVALS

ALL ABOUT EVE—(2 hr. 18 min., '50) Bette Davis has said that if she's remembered for only one movie, she hopes it will be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. **8**

AN AMERICAN IN PARIS—(1 hr. 53 min., '51) Overloaded, too-colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron as a fresh-faced *parisienne.* The film suffers from Kelly's ambition, particularly in the long final ballet, but Caron is enchanting, Levant a wonderful breath of stale air, and the Gershwin score full of great numbers (particularly the more modestly staged ones, such as "By Strauss" and "Tra-La-La-La"). Dir. Vincente Minnelli. **83**

BADLANDS—(1 hr. 34 min., '73) The remarkable writing-directing debut of Terrence Malick, who went on to make *Days of Heaven.* A stark, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. **86**

COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN—(1 hr. 49 min., '82) Robert Altman uses cinematic techniques to celebrate the essence of theater in this adaptation of a third-rate, imitation–William Inge play. In a Texas-backwater five-and-dime, a group of women gather for the twentieth anniversary of James Dean's death. Altman creates an affecting structure of memory and regret, weaving morose strands of speech into funny and baroque Americana. With Sandy Dennis, Cher, and Karen Black. **2**

LADY AND THE TRAMP—(1 hr. 15 min., '55) The classic animated feature from Walt Disney about an elegant cocker spaniel and her romance with a free-spirited mongrel. Peggy Lee supplied the voice for four characters, co-wrote five songs, and sang three. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. **20, 38, 40, 88, 110, 113, 200, 202, 221, 300, 304, 307, 311, 314, 400, 504, 508, 510, 512, 513, 518, 523, 530, 533, 601, 606, 608, 610, 611, 622, 625, 700, 715, 722, 754, 759, 802, 805, 812, 817, 903, 915, 918, 919, 930, 931, 933, 952, 954, 964, 968, 969, 971**

NIAGARA—(1 hr. 29 min., '53) Marilyn Monroe at her lushest dominates this steamy melodrama of sex and murder, amusingly set in America's happy-honeymoon heaven. The pace is poky and the writing clichéd, but Monroe's performance as the greedy temptress, plus an exciting sequence at the falls, make this movie reasonably enjoyable. In appropriately lurid color. Dir. Henry Hathaway. **86**

SUNSET BOULEVARD—(1 hr. 50 min., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. **8**

3 WOMEN—(2 hr. 5 min., '77) Robert Altman's dream film, like his *Images* and *Brewster McCloud*, alternates uneasily between unreal reality and mundane fantasy. A very superficial girl (Shelley Duvall) and an almost blank young woman (Sissy Spacek) keep exchanging personalities and finally absorb a third, even more nebulous older woman into a peculiar ménage. **2**

THRONE OF BLOOD—(1 hr. 50 min., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **8**

WISE BLOOD—(1 hr. 48 min., '79) A harsh, funny, and faithful adaptation of Flannery O'Connor's first novel, a southern tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eyes and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **9**

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BROADWAY

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn*, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. Major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2, Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats are $10 each performance. Better get there early. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on the Wednesday matinees at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians," appears in a one-man show. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $15 to $28.50. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr.

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon.–Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Maureen Anderman star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. With Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 W. 47th St. (239-6200). 1 hr. 45 min. **IRLS**

STEPPING OUT—Richard Harris's comedy about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. With Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, Victoria Boothby. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$40. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 10 min.

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. With Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues.–Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50–$47.50; Wed. at 2 p.m., $30–$45. **Minskoff Theater,** 45th Street and Broadway (944-9300). 2 hr. 10 min. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon.–Thurs. at 8, $30–$38, Fri. & Sat. at 8, $32.50–$37.50; Wed. & Sat. at 2, $27.50–$32.50, Sun. at 3, $27.50–$32.50. **Music Box,** 239 W. 45th St. (239-6200). 2 hr.

WILD HONEY—Ian McKellen stars as Platonov, a roguish schoolmaster in Michael (*Noises Off*) Frayn's play, adapted from the comedy without a name by Anton Chekhov, about unrequited love taking place during one hot summer in 19th-century Russia; conceived and directed by Christopher Morahan. With Kathryn Walker, Kate Burton, K[illegible] Cattrall, Franklin Cover, Sullivan Brown, J. S[illegible] Cameron, William Duff-Griffin, George Hal, Frank Maraden, Stephen Mendillo, and Jonathan Moore. Mon.–Thurs. at 8, Sat. at 2, $30 to $40; Fri. and Sat. at 8 p.m., $32.50 to $42.50; Wed. at 2 p.m., $25 to $35. **Virginia,** 245 West 52nd Street (977-9370). 2 hr. 30 min.

CLOSED

YOU NEVER CAN TELL—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter. With Uta Hagen, John Cullum (John David's father), Stefan Gierasch, Victor Garber, John David Cullum (the son—got it?), Susan Diol, Lise Hilboldt, Gordon Sterne, Richard Backus, Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $30; Sat. at 8; $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic; John Blaylock plays his son, and Richard Waring a Shakespearean actor; action takes place in a once-elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed.–Sat. at 8, Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $12.50 thru $16; thru January. **Royal Court Theatre,** 301 West 55th Street (956-3500).

BLOODY POETRY—Howard Brenton's story of Percy Bysshe Shelley and Lord Byron, Shelley's wife and her sister, who come together for a short time far from England. Featured in the cast are Daniel Gerroll, Thomas Gibson, Laila Robins, and Jayne Atkinson; directed by Lynne Meadow. Tues. thru Sun. at 8 p.m., Sat.

and Sun. at 2:30 p.m.; thru 1/25; $22 for Sun., and $27 for all other performances. **City Center Theatre,** 131 West 55th Street (246-8989).

THE COLORED MUSEUM—George C. Wolfe's satire examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. The best numbers in this sophisticated, satirical, seriously funny show are highly polished and mordant. With Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; thru 2/1. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. With Kristoffer Tabori, Nathan Lane, Judy Geeson, Dylan Baker, Peter Friedman, Michael Countryman. Tues.–Sat. at 8, Sun. at 7:30, Sat. & Sun. at 3; $23–$30; thru 3/1. **Promenade Theatre,** Broadway and 76th Street (580-1313).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Characters include a disagreeably pious mother, a caring but prudish wife, a minister who becomes a man of action, and a blackguard who does devilish good. With Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Jack Rechtzeit and Zipora Spaisman star in Clifford Odets's play with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Featured in the cast are Paula Newman, Sarit Gervai, Richard Silver, I. W. Firestone, Miriam Gordon, Daniel Chiel, and Paula Teitelbaum. Sat. at 8, Sun. at 2 & 5:30; $12–$16; thru 1/25. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Portser. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18. **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues.–Sat. at 8, Sat. & Sun. at 3; $22–$27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

LILY DALE—Mary Stuart Masterson stars in Horton Foote's drama about an estranged brother and sister who meet again after many years. With Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3; Wed. at 2. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

A MAN FOR ALL SEASONS—Philip Bosco has the title role in Robert Bolt's drama about Sir Thomas More, and a battle between man, the church, and the state. With Charles Keating, Maria Tucci, Diane Venora, Ron Randell, Robert Stattel, J. Kenneth Campbell, George Guidall, Patrick O'Connell, and Campbell Scott. Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$27. **Roundabout,** 100 E. 17th St.(420-1883).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst as Carlotta, who relives parts of her life with her husband, Eugene O'Neill, as she faces days in a mental institution; directed by Andre Ernotte. Tues.–Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $20 & $25; from 1/16. **Public/Martinson,** 425 Lafayette St. (598-7150).

NORTH SHORE FISH—Israel Horovitz's play takes us into the lives of the workers in a frozen-fish processing plant soon to go out of business; directed by Stephen Zuckerman. With Elizabeth Kemp, Wendie Malick, Margaret Whitton, Jon Pankow, Laura San Giacomo, Michelle Faith, Cordelia Richards, Mary Klug, and Thomas Waites. Wed. thru Fri. at 8 p.m., Sat. at 5 and 9 p.m., Sun. at 3 and 7 p.m.; $13 and $16. **WPA Theatre,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. With Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $27.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

OLYMPUS ON MY MIND—Tom Wopat, Charles Repole, Susan Powell in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter posing as Amphytrion to spend a night with the latter's wife. With Naz Edwards, John Scherer, Rusty Riegelman, Peter Kapetan, Danny Weathers, and David Andrew White. Mon.–Sat. at 8, Wed. & Sat. at 2; $27.50–$32.50. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Featured in the cast are Larry Kert, Avi Hoffman, Jack Kenny, Larry Raiken, Judith Cohen, and Eleanor Reissa. Call theater for specific details. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m. (Thursday is the dark night); $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who find each other and rediscover their lives; directed by Nancy Gabor; with Joan MacIntosh and Stephen Rowe. Wed.–Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $12 to $14; from 1/14. **Open Space**, 224 Waverly Pl. (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town all wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3; $30 to $33; thru 2/15. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Panache!,* Ron Mark's story of a 68-year-old actor who finally gets a chance to play Cyrano de Bergerac; directed by Stanley Brechner. Featured in the cast are Rebecca Schull, Yusef Bulos, Ann Sachs, Sol Frieder, Richard Haversham, Steve Gilborn, and Sam Gray. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; thru 1/15. Performed by the American Jewish Theatre at **92nd Street Y,** 1395 Lexington Avenue (427-6000).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: *Edwin Booth, An American Tragedian,* by Anthony Urgo; 1/16, 15, 21. Brecht and Weill's *Happy End;* 1/17, 22, 24, 30. Christopher Marlowe's *Massacre at Paris;* 1/18, 23, 29, 31. Thurs. thru Sun. at 8; $10 (call theater for specifics). **Theater 22,** 54 West 22nd Street (279-9321).

CAB THEATRE COMPANY—*Women at the Wheel,* a program of one-act comedies: Jason Milligan's *The Prettiest Girl in Lafayette County;* Richard Strand's *Can You Hear Me, Mr. Szczepanski?;* Bruce T. Paddock's *Manhattan Sundae.* Thurs. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $10; 1/15 thru 25. **Our Studios Theatre,** 622 Broadway (586-7920).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CITY REPERTORY THEATRE—*A Woman's Place,* a theater piece with music, conceived by Susan Riskin as a tribute to women, past and present, and directed by Robert Crest. Wed. thru Sun. at 8 p.m.; $8; 1/28 thru 2/8. **Women's Interart Center Annex,** center floor, 552 West 53rd Street (477-0984).

EQUITY LIBRARY THEATRE—From 1/8, *Take Me Along,* with music and lyrics by Bob Merril, book by Joseph Stein, and Robert Russell; based on Eugene O'Neill's *Ah, Wilderness.* A nostalgic musical of family life in 1910. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m., thru 2/1. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires*, drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater**, 79 East 4th Street (254-5060).

IRISH ARTS CENTER—Gregory Teer's *The Tunnel* explores the frustrations of IRA prisoners in an internment camp; directed by Jim Sheridan. With Ciaran Reilly, Jim Sheridan, Liam Clarke, Nye Heron, Frank McCourt, and Don Creedon. Tues.–Sat. at 8, Sun. at 3; $10 & $15. **Theater**, 553 W. 51st St. (757-3318).

JEAN COCTEAU REPERTOIRE—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs. John Steinbeck's *Of Mice and Men,* the American classic retold for the stage, with Harris Berlinsky as George and John Schmerling as Lenny; directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $15; in repertory through 2/6 with *Duchess of Malfi.* **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michael Golder's *The Square Root of Three,* about the relationships of three generations of a family; directed by Steven Robman. With Bonnie Gallup, Larry Block, Dominic Chianese, Brian Drillinger, and Sylvia Kauders. Tues., Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $15 to $18. **Theatre,** 344 E. 14th St. (505-2667).

LA MAMA ANNEX—Thru 3/1, Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two evenings of theater based on the plays of Sophocles and Euripides; conceived, adapted, and directed by Andrei Serban, with music by Elizabeth Swados. (All three plays, *Medea, Electra,* and *The Trojan Women,* are performed in ancient Greek and also in Latin and unrecognizable languages—*how can you resist that!*) Call theater for performance schedules. **La Mama Annex,** 74A East Fourth Street (475-7710).

LA MAMA E.T.C.—Harvey Fierstein's *Safe Sex,* three one-acters, directed by Eric Concklin: *Manny and Jake,* with David Andrews and John Bolger; *Safe Sex,* with Fierstein and John Bolger, and *On Tidy Endings,* with Fierstein, Anne DeSalvo, Ricky Addison Reed, and Billie McBride. Wed. thru Sun. at 9; $10; thru 2/1. **La Mama E.T.C.,** 74A E. Fourth St.(475-7710).

MANHATTAN PUNCH LINE—A presentation of one-act comedies–Evening A: Peter Manos's *Child's Play;* Susan Sandler's *The Moaner;* Neil Cuthberg's *The Deep End;* David Ives's *Words, Words, Words;* Howard Morris's *Almost Romance.* From 1/16–Evening B: M. B. Valle's *In the Park;* Laurence Klavan's *If Walls Could Talk;* Ron Carlson's *The Tablecloth of Turin;* Terri Wagener's *The Greenhouse Keeper Died Over the Weekend.* Tues. thru Sun. at 8 p.m., Sun. at 3 p.m., 1/12 and 19 at 6:45 p.m.; 1/21 at 3 p.m.; $10. **Judith Anderson Theater,** 422 West 42nd Street (239-0827).

MANSTAGE PROJECT—A company devoted to plays of the male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons; Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $10. In repertory with *Forbidden Trees,* by Serge Sirois, a French-Canadian play based on a Chicago mass-murderer; directed by Lester Malizia. Sun.–Wed. at 8; $8. **Shandol Theatre,** 137 W. 22nd St. (243-9504).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8 p.m., Thurs. and Fri. at 8 p.m., Sat. at 3 & 8:30, Sun. at 2:30 & 7; $15–$20. **Theatre Four,** 424 West 55th Street (246-8545).

O'LAC REPERTORY ENSEMBLE—Safiya Henderson'Holmes's *I'll Be Home Soon,* a futuristic prison drama that examines the lives of six confined women; directed by Randy Frazier. Featured in the cast are Cherron Hoye, Gail Tishcoff, Betty Vaughn, Ceal Coleman, Sharon Hope, Polly Pillsbury, Richard Mooney, Avis Barnes, and Marjorie Johnson. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru 1/25. **18th Street Playhouse,** 145 West 18th Street (783-2954).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed.–Sun. at 8 except Sat., when it's at 7 & 10; $20. **Theatre,** One Sheridan Square (691-2271).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abby and Veronica.* Phone theater for performance schedule. **13th Street Repertory,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BETTER LIVING—James van Maanen's play tells about three divorced men and a single man living together under one roof; directed by Robin Swados. Featured in the cast are Richard Bowme, Charles Major, Tom Gerard, and Gordon MacDonald. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; from 1/16. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's romantic farce about love affairs in an all-gay college dorm. Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $10. **Corner Loft**, 99 University Place (228-0056).

BROWN ALICE—Carroll's *Alice in Wonderland,* adapted by Marie Thomas, music by Dexter Allgood, choreography by Patrick Mathieu; about Alicia, a young Puerto Rican who discovers the enchantment of N.Y.C. 1/24 & 1/31 at 2 & 7; $7 (adults), $5 (kids & seniors). **Davis Hall,** 134th St. & Convent Ave. (690-6900).

DIAL M FOR MODEL—John Epperson's musical-comedy-murder-mystery is a look at the goings-on at a high-toned modeling agency; directed by Michael Nee. Featured in the cast are Janis Wikoff, Peter Kwaloff, Stephen Pell, Edgar Oliver, the author, and Mark Oates. Mon. and Tues. at 9 p.m.; $8; thru 1/20. **Pyramid Club,** 101 Avenue A (777-0536).

THE DUMBWAITER—A revival of Harold Pinter's pay about two hit-men who wait in a strange room for an unknown victim; directed by John Copley-Quinn. Sun.–Wed. at 7:30; thru 1/21; $8. **18th St.Theatre,** 145 West 18th Street (718-275-2750).

DOWN AN ALLEY FILLED WITH CATS—Australia's "Best Play of 1983," by Warwick Moss, a comedy and mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. With Stewart Finlay-McLennan and Theo Barnes. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $12. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

FAIR SEX—A play written and directed (and acted in) by Lynn Middleton, starring Sandra Phyllis and Wendi Franklin, tells of a prostitute, a battered wife, and a black poet who use psychodrama to rise above their past. $10. Call theater for specifics. **Any Place Theatre,** 303 East 44th Street (279-4200).

FESTIVAL OF NEW PLAYS—Michael Andreen's *The Kiss,* directed by Rosey Hay, and Susan Kittenplan's *One Less Bell To Answer,* directed by Toni Kotite, 1/13 & 14. Mary Sue Price's *The Concrete Christ Trilogy,* directed by Michael Parva, 1/15 & 16. Bryan Willis's *Driving By Numbers,* directed by Karen Ludwig, 1/16 & 27. Craig Carlisle's *Last Tango in Pompeii,* directed by Rob Barron, 1/18 & 19. N.Y. University Drama Dept., **Tisch Theater,** 721 Broadway (598-7074).

HARD WORK—A collaborative work examines the lives of many women and their strugges to transcend the roles in which society has placed them; directed by Daphne Greaves. Mon.–Fri. at 6:30; $6; 1/12–30. **ATM**, 15 John Street, 4th floor (406-9102).

HOUSE ON MAYHEM STREET—An ensemble creation by Jerry Cofta, Lynn Pyle, Skeeter Greene, and Greg Langdon, taking place in a women's shelter in the Bronx; directed by Ted Hannan. Thurs.–Sat. at 8, Sun. at 3; $10–$8. By the Mass Transit Company at **ATA,** 314 West 54th Street (279-4200).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationships take place entirely on the telephone. Wed., Thurs. & Sun. at 8, Fri. & Sat., at 7:30 &10; $12 & $15. **S. Meisner,** 164 Eleventh Ave. (206-1764).

MARRY ME A LITTLE—A revival of Stephen Sondheim's 1980 musical, starring Liz Callaway and John Jellison; directed by Stephen Lloyd Helper. It's about two singles who find themselves alone on a Saturday night. Songs are taken from a variety of Sondheim musicals. 1/16 thru 2/7; $10. Phone for details. **York Theatre,** 2 E. 90th St. (534-5366).

PARADYKES ALLEY—Lisa Kron's comedy with music about a woman's bowling team, set in the Bowling Alley of Life. Thurs. thru Sat. at 8 p.m.; thru 1/24; $5 and $6. **WOW,** 59 East 4th Street (460-8067).

PERICLES—Shakespeare's adventure about love and struggle, separation and reunion; directed by Joel Bernstein. With David Brazda, Robin Leslie Brown, Robin Westphal, Stuart Lerch, Patrik Turner, Laura Margolis, Daniel Region, Pinkney Mikell, and James Nugent. Thurs. thru Sat. at 8, Sun. at 3; $10; thru 1/17. **Pearl Theatre,** 125 W. 22nd St. (645-7708).

A PUERTO CERRADO (NO EXIT)—Jean Paul Sartre's one-acter, directed by Angel Gil Orrios. Fri. and Sat. at 8 p.m., Sun. at 4; $8; thru 2/8 (in Spanish). **I.A.T.I. Theater,** 9 East 16th Street (242-9861).

THE SEVEN DEADLY SINS—A re-telling of the classic as seen through the eyes of seven Hispanic-American playwrights: Lynne Alvarez, Migdalia Ruz, Jose Pelaez, Eduardo Machado, Ozzie Rodriguez, Julio Marzan, Michael Alasa. Fri. & Sat. at 8, Sun. at 3; $6; thru 2/1. **DUO Theatre,** 62 E. 4th St. (598-4320).

TOMATOES AND BEER—Randal Sivis's comedy about a man's unorthodox rebellion against betrayal; directed by John Calder III. Featured in the cast are Worth Howe, Jordan Trumbo, and Ron Nummi. Sat. and Mon. at 8 p.m., Sun. at 2 p.m.; $8; thru 1/26. **Main Street Theatre,** 540 Main Street, Roosevelt Island, New York City (371-6140).

WINDMILLS—Director-playwright Daniel Kalmann's play is a post-war tragi-comedy dramatizing the daily lives of seven war survivors permanently scarred by recurring memories. Thru 1/18; $6; call for specifics. **ATA**, 314 West 54th Street (581-3044).

22 CIGARETTES PAST 3—John DiCarlo's comedy, directed by Jon Tanner. Featured in the cast are Theresa Cornish, John Sumakis, and John DiCarlo. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 2/5 thru 15. **NOHO Playhouse,** 2 Bond Street (289-6440).

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For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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ART EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KATE AUGENBLICK/LOREN MUNK—Recent abstract paintings/Recent prints. Thru 2/7. Cecil, 16 E. 72nd (517-3605).

JEFF BEER—Sculptures composed of found objects welded together, 1/17–2/12. Schlesinger-Boisanté, 822 Madison (734-3600).

FREDERICK BROSEN—New watercolors, 1/14–2/7. Staempfli, 47 E. 77th (535-1919).

GRAHAM CAMPBELL—Recent paintings, thru 1/31. CDS, 13 E. 75th (772-9555).

CHERYL GOLDSLEGER/KAREN RIEDENER—Drawings and paintings of architectural spaces/Photographs constructed of multiple sequential images. Thru 1/30. Urdang, 23 E. 74th (288-7004).

HARRIET KORMAN/ROBERT LOBE—Recent paintings/Recent sculpture. Thru 1/31. Willard, 29 E. 72nd (744-2925).

JULES OLITSKI—Recent abstract paintings on shaped Plexiglas panels, thru 1/29. Knoedler, 19 E. 70th (794-0550).

JON SCHUELER—Watercolors, drawings, and paintings inspired by the dramatic skies over the west coast of Scotland, thru 2/5. Perlow, 980 Madison (517-5858).

BARBARA SCHWARTZ—Twelve recent cast aluminum wall reliefs, thru 1/31. Hirschl & Adler Modern, 851 Madison (744-6700).

SANDY SKOGLUND—"True Fiction"—paintings, drawings, and photographs, thru 1/31. Castelli, 4 E. 77th (288-3202).

CHRISTINA STACK—Recent relief paintings and works on paper, thru 1/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

FRANCISCO TOLEDO—Watercolors and self-portrait "masks," thru 1/31. Martin, 23 E. 73rd (288-2213).

CYNTHIA VILLET/BRUNO ROMEDA—Recent paintings and collages/Geometric sculptures in bronze, 1/14–31. Kouros, 23 E. 73rd (288-5888).

ROBERT WHITE—A survey of bronze and terracotta figures, from 1959–1986, thru 1/17. Graham Modern, 1014 Madison (535-5767).

57th Street Area

MILTON AVERY—Paintings from the artist's estate, thru 1/31. Borgenicht, 724 Fifth (247-2111).

ISABEL BISHOP—Early drawings from the artist's own collection, including drawings for her 1938 WPA Post Office mural, several self-portraits, and studies for well-known etchings and paintings, thru 1/31. Midtown, 11 E. 57th (758-1900).

RONNIE BOGAEV—Recent paintings inspired by a summer's sojourn in a villa outside Florence, thru 2/1. French, 41 W. 57th (308-6440).

ILYA BOLOTOWSKY—Paintings from 1950–1981, thru 1/31. Washburn, 41 E. 57th (753-0546).

LOUISE BOURGEOIS/ANDY WARHOL—Paintings from the 1940's/Sewn composite black-and-white photographs made between 1975–1985. Thru 1/31. Miller, 41 E. 57th (980-5454).

HANS BURKHARDT/ILYA BOLOTOWSKY—Paintings of the '30s/Works on paper. Thru 1/28. Deutsch, 20 W. 57th (765-4722).

JORGE CASTILLO/DANIEL QUINTERO—Paintings that combine realism and abstraction/Figurative paintings and drawings. Thru 1/31. Marlborough, 40 W. 57th (541-4900).

JOSEPH CORNELL—Box constructions and collages from his personal collection, thru 1/31. Pace, 32 E. 57th (421-3292).

NICOLA DE MARIA—New paintings and an installation, thru 1/31. Maeght Lelong, 20 W. 57th (315-0470).

SONIA DELAUNEY—Rare lithographs, thru 1/23. Zarre, 41 E. 57th (752-0498).

CHUCK DUGAN—New large-scale expressionistic paintings, thru 2/7. Frumkin, 50 W. 57th (757-6655).

MARCEL DUCHAMP—Paintings, sculptures, "readymades," and works on paper, thru 2/7. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

EDWARD FAIERS/FLOYD SHAMAN—Figurative paintings/Laminated wood sculptures. Thru 1/31. Schmidt-Bingham, 41 W. 57th (888-1122).

MAURICE GOLUBOV—Non-objective and figurative paintings and works on paper, thru 1/29. De Nagy, 41 W. 57th (421-3780).

CLEVE GRAY—A retrospective of paintings, from 1946–1986, thru 2/3. Armstrong, 50 W. 57th (582-8581).

STEPHEN GREENE—Recent abstract paintings, thru 2/7. Pearl, 38 E. 57th (838-6310).

HANS HOFFMAN/TERENCE LA NOUE—Early figurative paintings,thru 2/7/New paintings on unstretched canvas, thru 1/31. Emmerich, 41 E. 57th (752-0124).

HENRI LAURENS—Figurative bronze sculptures from 1925–1950, thru 2/7. Del Re, 41 E. 57th (688-1843).

ELIE NADELMAN—"The Four Seasons"—figurative terra-cotta sculptures, thru 1/17. Zabriskie, 724 Fifth (307-7430).

KATHERINE PORTER—Thirteen recent large-scale paintings that explore urban and pastoral themes, thru 1/31. Janis, 110 W. 57th (586-0110).

ODILON REDON—Thirty prints by this Symbolist painter, thru 2/14. Fitch-Febvrel, 5 E. 57th (688-8522)

BRUCE ROBBINS—Recent mixed media works on paper, of abstracted objects and geometric forms, thru 1/31. Blum Helman, 20 W. 57th (245-2888).

BEN SHAHN—Prints, drawings, and watercolors, thru 1/10. Dintenfass, 50 W. 57th (581-2268).

SUSAN SHATTER—Recent paintings of the Grand Canyon, Maui, and Greece, thru 1/28. Fischbach, 24 W. 57th (759-2345).

JOHN STORRS—Prints and drawings from the period of World War I through the '30s, thru 2/4. Schoelkopf, 50 W. 57th (765-3540).

DOROTHEA TANNING—Drawings from 1948–1986, by this American Surrealist, thru 2/7. Kent, 41 E. 57th (980-9696).

FRANK LLOYD WRIGHT—Architectural drawings, thru 1/31. Protetch, 37 W. 57th (838-7436).

East Village

ROBERT BEAUCHAMP—Selected paintings by this American Expressionist, thru 2/1. M-13, 413 E. 9th (505-9016).

BARRY BRIDGWOOD—Paintings that combine computer-processed imagery and silk-screen printing, thru 1/30. Nature Morte, 204 E. 10th (420-9544).

DAVID GESUALDI—"Scratch" paintings and prints, thru 2/1. Fervor, 109 Ave. B (529-9339).

JAMES HANSON—Paintings of shapes that fit together like puzzle pieces, thru 2/1. Shainman, 500 E. 11th (460-5890).

C.S.H. JHABVALA—Watercolors and drawings of New Delhi and New York City, thru 2/8. Humphrey, 242 E. 5th (529-0692).

RICHARD KURTZ/JOHN LINDELL—Recent paintings by both, thru 1/25. Rastovski, 534 E. 6th (533-6830).

ENRIQUE LUNA—Assemblages of found objects inspired by the writings of Genet, and the films of Bunuel, thru 1/25. Tradition 3 Thousand, 273 E. 10th (529-1411).

MEREDITH LUND—"An Illuminated Text"—paintings on the subject of representation of women, thru 2/1. Avenue B, 167 Ave. B (473-4600).

RUTH MARTEN—Crayon drawings that explore the unconscious, thru 2/1. Bockley, 66 E. 7th (420-9835).

ANDREW MASULLO—Ninety-one works from 1982–86, including elaborately transformed boxes and books, and paintings on used and damaged canvases, thru 1/18. Salvador, 216 E. 10th (995-8005).

ARTHUR SINGER—Wildlife paintings, thru 1/16. Cooper Union, Third Ave. at 7th (254-6300).

SANDY SKOGLUND—A sculptural installation, entitled "Neo Auto," that consists of a crushed abandoned car repainted in Easter-like colors, thru 1/31. Sharpe, 175 Ave. B (777-4622).

LAURENT VEUVE—Recent figurative paintings, thru 1/31. Mokotoff, 735 E. 9th (674-4677).

SoHo and TriBeCa

CAROL ANTHONY—Handmade paper boxes that contain familiar objects, thru 1/31. Davidson, 415 W. Broadway (925-5300).

DOMENICO BIANCHI—Recent paintings, thru 1/31. Sperone Westwater, 142 Greene (431-3685).

EDGAR BUONAGURIO/MARY FISH—Recent paintings by both, thru 1/31. Oscarsson Siegeltuch, 568 Broadway (431-3550).

DEBORAH BUTTERFIELD—Nine life-size sculptures of horses made from discarded materials, thru 1/24. Thorp, 103 Prince (431-6880).

NANCY CHUNN—Paintings in which maps of countries are interweaved with large shapes of industrial equipment, thru 2/7. Feldman, 31 Mercer (226-3232).

NANCY COHEN—A mixed-media installation entitled, "Taking Form," thru 1/31. Windows on White, 62 White. On view 24 hours a day.

AARON FINK—Recent etchings in a series entitled "Portrait States," thru 1/31. Munroe, 415 W. Broadway (226-0040).

ERIC FISCHL—Recent paintings, thru 1/31. Boone/Werner, 417 W. Broadway (431-1818).

JOANNE FREEMAN—Paintings that depict icons of urban society, thru 1/31. Hudson, 105 Hudson (925-7290).

RON GIII—Chalk and pencil drawings, thru 1/24. 49th Parallel, 420 W. Broadway (925-8349).

DEWITT GODFREY/STEPHEN MAINE—Sculpture and drawings/Paintings and drawings. Thru 1/31. Erpf, 568 Broadway (925-6160).

KEN GOODMAN/JUDY RIFKA—New paintings/New works on paper. Thru 2/4. Alexander, 59 Wooster (925-4338).

THOMAS GRUENEBAUM—Mixed-media works on plywood, thru 2/7. Ingber, 415 W. Broadway (226-2221).

DAVID HARE—New sculptures, thru 1/31. Gruenebaum, 415 W. Broadway (966-3646).

DOUGLAS HOAGG—Recent sculptures in a show curated by Edward Albee, thru 1/31. Bouckaert, 100 Hudson (925-6239).

BARBARA KASTEN—"Architectural Sites"—photographs of geometric constructions built by the artist, thru 1/31. Weber, 142 Greene (966-6115).

BILL KOMOSKI—Recent abstract paintings in acrylic on modeling paste, with repetitive forms such as trapezoids and elipses, thru 1/31. Baskerville + Watson, 578 Broadway (925-1955).

GERALD LAING—Recent sculpture, 1/17–2/14. Totah, 152 Wooster (475-8330).

SUSAN LAUFER/ARCANGELO—Works on paper by both, thru 1/24. Van Eck, 420 W. Broadway (219-0717).

BOB LENS/RALPH LERNER—Acrylic mask paintings, woodblock prints, and an installation/Architectural drawings and models for the Indira Gandhi National Center for Arts; thru 2/14. Nichols, 83 Grand (226-1243).

WILLY LENSKI—Paintings that make references to 19th-century Romanticism and pre-war American art, thru 2/8. Neo Persona, 51 Hudson (406-9835).

GEORGE TERRY MC DONALD—Paintings that explore issues such as interracial tension and middle-class life in suburbia, thru 2/7. Neale, 320 Lafayette (431-5077).

JANET MC KIERNAN—Recent paintings, thru 2/7. Semaphore, 137 Greene (228-7990).

LOUIS MONZA—A retrospective of works including paintings, ceramics, linoleum cuts, and drawings, thru 1/17. Cavin-Morris, 100 Hudson (226-3768).

CARMENGLORIA MORALE/STEPHEN ROSENTHAL—Recent abstract paintings by both, thru 2/7. Rosenberg, 115 Wooster (431-4838).

OLIVER MOSSET—New paintings, thru 2/11. Gibson, 568 Broadway (925-1192).

GLADYS NILSSON—Watercolors that depict a humorous vision of male-female relationships, by a Chicago-based artist, thru 1/31. Kind, 136 Greene (925-1200).

NICHOLAS NOCIFORO/RICHARD ROSENBERG—"Toy Soldiers"—mixed media assemblage pieces/Large format color photographs of the artist's daughter. Thru 1/29. Eno, 164 Mercer (226-5342).

CLAES OLDENBURG/COOSJE VAN BRUGGEN/FRANK O. GEHRY—Recent sculpture and drawings in a series entitled *Il Corso del Coltello,* thru 1/24. Castelli, 420 W. Broadway (431-5160), and 142 Greene (431-6279).

FAITH RINGGOLD—Painted "story" quilts, thru 2/7. Steinbaum, 132 Greene (431-4224).

KRIS RUHS—Puppets, books, drawings, maquettes, and a video, thru 1/31. Green, 152 Wooster (982-3993).

MARLENE SIFF—Geometric paintings and sculpture, thru 1/31. Segal, 568 Broadway (431-0010).

BOB SMITH/SHERYL HUMPHREY—Box constructions that combine found objects, prefabricated textural materials and the artist's own painting and sculpture/Recent figurative paintings. Thru 1/31. Schreiber/Cutler, 171 Spring (925-1441).

BARBARA THOMAS—Recent abstract paintings, thru 2/7. Allen, 110 Greene (334-9710).

JACK TWORKOV—A survey of works on paper, from 1933–1982, 1/17–2/18. Hoffman, 429 W. Broadway (966-6676).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–62, thru 6/13. Dia Art Foundation, 77 Wooster (431-9232).

JOAN WITEK—Paintings and works on paper, thru 1/31. Davis, 568 Broadway (219-1444).

DAN WOFFORD—Large-scale abstract paintings, 1/17–2/28. Twining, 568 Broadway (431-1830).

Other

AUSTE/SCOTT KILGOUR—Paintings of "glamour girls gone wild"/Paintings on wood, burlap, and blackboard that incorporate the natural textures of these surfaces. Thru 2/7. 56 Bleecker (219-8836).

LIBERO CONCORDIA—Recent paintings, thru 2/10. Ala, 32 W. 20th (741-3344).

HUGHIE LEE-SMITH/AL WADE—Recent paintings by both, thru 1/29. Hudson Guild, 441 W. 26th (760-9800).

PHILIP REISMAN—A survey of paintings from 1933 to 1986 in celebration of the new publication *Philip Reisman—People Are His Passion,* thru 1/24. Ryan, 452 Columbus (799-2304).

LAREN STOVER—New works on paper with aquatic and celestial themes, thru 2/1. Bernarducci, 17 E. 17th (206-7578).

GREGORY WILLIAMS—Paintings, thru 2/14. Cordier & Ekstrom, 417 E. 75th (988-8857).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Paintings, drawings, and sculpture by Cremonini, Dine, Downes, Ipousteguy, Kuper, Leger, Steinberg, others; thru 2/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art, thru 4/5.

MARBELLA—28 E. 72nd (288-7809). Works by Bricher, Colman, Gross, Hallowell, others; thru 1/17.

MC CARRON—1014 Madison (772-1181). "Heavenly Apparitions: Angels and Putti"—works on paper from the 16th–18th centuries; thru 1/31.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Bishop, Calder, Krasner, Lewitt, Rivers, thru 1/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Guston, Matta, others; thru 1/31.

STONE—48 E. 86th (988-6870). Works by Jackson, Koffler, Sultz; thru 1/29.

WENDER—3 E. 80th (734-3460). Paintings by modern Chinese artists; thru 2/2.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). "White," with works by Arp, Fontana, Hunt, Manzoni, Oldenburg, Ryman, others; thru 1/31.

FISCHBACH—24 W. 57th (759-2345). Paintings, drawings, pastels, and watercolors by gallery artists; thru 1/28.

GOODMAN—41 E. 57th (593-3737). Works by Botero, Francis, Lichtenstein, Moore, Rauschenberg, Steinberg, Stella, Warhol; thru 1/31.

GRAND CENTRAL—24 W. 57th (867-3344). Realist paintings by Banks, Del Grosso, Kobayashi, Sprick, others; thru 1/31.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Johns, Katz, Mazur, Nelson, Newman; thru 1/31.

HERSTAND—24 W. 57th (664-1379). "Reliefs: From Ancient Egypt to Calder"; thru 2/21.

I.B.M.—Madison Ave. at 56th (407-6100). "Tokyo: Form and Spirit"—a survey of Japanese design from the Edo period (1603–1868) to the present; thru 2/7.

KENNEDY—40 W. 57th (541-9600). American paintings of the 18th, 19th, and 20th centuries, with works by Curry, Demuth, Eakins, Hopper, O'Keeffe, others; thru 1/31.

LAMAGNA—50 W. 57th (245-6006). "Traps: Elements of Psychic Seduction," with works by Ball, Bourgeois, Buck, Cage, Dill, Luce, Mullican, Reichek; thru 1/24.

ROSS—50 W. 57th (307-0400). Abstract paintings and sculpture by D'Arrigo, Gallagher, Ghiz, Hildrew, Kagle; thru 1/31.

ST. ETIENNE—24 W. 57th (245-6734). "Oscar Kokoshka and His Time," with works by Gerstl, Kokoshka, Schiele, others; thru 1/31.

TATISTCHEFF—50 W. 57th (664-0907). Works by Fish, Freckleton, Hagin, Shorr; thru 1/31.

East Village

CASAS TOLEDO OOSTEROM—235 E. 4th (777-2177). "Art and the Computer," with works by Bridgwood, Gardiner, Kerlow, Miller, Roloff; 1/15–2/8.

CERIGO—202 Ave. A (777-2579). Paintings by Albers, Asher, Goldstein, Robinson, Smith; thru 1/25.

GOOD—39 Great Jones (420-9063). "True Pictures," with works by Dryer, Faust, Hopkins, Koons, Laib, Lamka, Prince; thru 2/7.

9TH PRECINCT—309 E. 5th (982-7933). "Winter Solstice," with paintings and sculpture by Cook, James, Rubin, Van Allen, others; thru 1/25.

ON THE WALL—328 E. 11th (460-0963). Abstract figuration in paintings and sculpture by Cosentino, Martin, Narvilas, Seamon; thru 1/31.

P.P.O.W.—337 E. 8th (529-1313). "All the News That's Fit for Prints," with works by Arneson, Benton, Burden, Evergood, Gropper, Haacke, Kruger, Lozowick, Marsh, others; 1/15–2/8.

PARKER BRATTON—322 E. 11th (228-7023). Expressionistic works by Calomino, Foster, Ritchie, Zwerling; thru 2/1.

P.S. 122—150 First Ave. (477-5288). "Myths and Magic," with works by Berlin, Byars, Migliore-Newton, Solomon, others; also at Henry Street Settlement, 466 Grand (598-0400); thru 1/31.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Dennis Adams: Building Against Image"; "Sam Samore: Menace"; thru 2/21.

ARTISTS SPACE—223 W. Broadway (226-3970). "Contained Attitudes," with works by Meuser, Sechas, Van Oost, Zwerver; thru 1/24.

BAUM—109 Hudson (219-9854). "Intimate Presence," with paintings and sculpture by Anker, Beardman, Denney, Schwartz, Siciliano, Smukler; thru 1/30.

BEITZEL—113 Greene (219-2863). Recent sculpture by Dudding, Hepper, Rohm; thru 1/31.

CUTLER—164 Mercer (219-1577). "Mind-Matter," with works by Brenner, Evans, McCaslin, Pleasants, Wilson, others; thru 2/4.

DILAURENTI—383 W. Broadway (925-5100). Works on paper by Barni, Cottingham, Heffernan, Nakian, Nesbitt, Smith; 1/10–2/14.

HENOCH—80 Wooster (966-6360). Paintings, sculpture, and furniture works by gallery artists; thru 2/8.

HIRONDELLE—476 Broome (925-1538). Works by Brunet, Lauridsen, Salazar, Tisa, others; thru 1/24.

KLEIN—611 Broadway (505-1980). Works by Carlson, Casebere, Ferrara, Finlay, Highstein; thru 1/24.

LITTLEJOHN SMITH—133 Greene (420-6090). Paintings by Haessle, Hyde; an installation by Tate; thru 1/31.

MARCUS—578 Broadway (226-3200). Drawings and prints by Adams, Byron, Henderson, Shaver, Tansey, others; thru 2/4.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; thru 2/3.

MOCHA—584 Broadway (966-6699). "Connections Project/Conexus: A Collaborative Cross-Cultural Exhibit"—works by 150 women artists from Brazil and the U.S.; thru 2/8; "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; thru 3/22.

MUNROE—415 W. Broadway (226-0040). "Modern Forms/Archaic Echoes," with works by Gallagher, Haines, Hewat, Lazenby, Sipress, Tribe; thru 1/31.

NATKIN—395 Broadway (925-4499). Works by Argento, Cottingham, Dillon, Rauschenberg, Rivers, Robbins, others; 1/15–2/14.

PLUMB—81 Greene (219-2007). Melancholy as a subject in works by Johns, Marden, Oppenheim, Seborovski, Shapiro, Sheehan; 1/17–2/14.

SCHELLMANN—50 Greene (219-1821). "For Joseph Beuys"—a portfolio of prints by 30 international artists in tribute to the late German artist; thru 1/31.

SHAPOLSKY—99 Spring (334-8172). "Structures," by Ernst, Hecker, Manning, Noland; thru 1/24.

Other

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Portraits"—portraits and self-portraits by 33 artists, including Arikha, Gillespie, Leslie, Moynihan, Neel, Petlin, Solman, others; thru 1/17.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; thru 3/28.

STUBBS—28 E. 18th (982-8368). Selected engravings from the *cahiers* of George Le Rouge's Details de Nouveaux Jardins a la Mode; thru 1/31.

PHOTOGRAPHY

CONSTANTIN BRANCUSI—Photographs of his studio and his sculptures, plus self-portraits, 1/17–2/28. McCoy, 19 E. 71st (570-2131).

ART

GARY BROTMEYER—Collages on turn-of-the-century portraits, thru 1/24. Miller, 138 Spring (226-1220).

HENRY STREET SETTLEMENT—466 Grand (598-0400). "The Nicaragua Darkroom Project," with works by Haile, McKay, Snow; thru 2/3.

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Alvin Langdon Coburn: A Retrospective"; "Rene Burri: An American Dream"; 1/16-2/22.

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.-Fri. 11-6, Sat. 12-4. Free admission. "Spain: 1936-1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; thru 2/28.

DAILE KAPLAN—Large color photographs of Italy, thru 1/31. 4th Street Photo, 67 E. 4th (673-1021).

LEDEL—168 Mercer (966-7659). Vintage and contemporary photographs of New York by women, including Abbott, Bianchi, Bing, Bourke-White, Groover, Model, Sonneman, others; thru 1/31.

LIGHT—724 Fifth (582-6552). 20 X 24 Polaroid works by Evergon, Kepes, Matsubara; thru 2/14.

NICHOLAS NIXON/GUSTAVE LEGRAY—Close-up photographs of his wife and children/Rare photographs of seascapes and trees, taken in the 1800s. Thru 1/17. Pace/MacGill, 11 E. 57th (759-7999).

NIKON—620 Fifth (586-3907). American Society of Magazine Photographers 1986 Award Winners, with works by Feininger, Maisel, Meola, Slavin, others; thru 1/31.

PFEIFER—568 Broadway (226-2251). "After Franco"—works by fourteen Spanish photographers; photographs by Blok and Broekmans; thru 2/5.

SEAGRAM—375 Park, 4th floor (572-7379). Mon.-Fri. 9-5. "Locomotion: Past and Present," with photographs by Abbott, Coburn, Evans, Papageorge, Stieglitz, Weegee, others; thru 2/16. Closed 1/19.

EDWARD STEICHEN—Black-and-white photographs, from 1900-1950, thru 1/24. Staley-Wise, 177 Prince (777-1590).

WAYNE THIEBAUD—Nineteen color prints by this California-based artist; thru 2/7. Hamilton, 19 E. 71st (744-8976).

ARTHUR TRESS—"The Teapot Opera," with color photographs of found objects, 1/17-2/28. Twining, 568 Broadway (431-1830).

WOLF—30 W. 57th (586-8432). "The Last Show: Critics, Curators, and Collectors Choices," with works selected from the 93 exhibitions mounted at Daniel Wolf, Inc.; thru 1/17.

ZABRISKIE—724 Fifth (307-7430). "10th Anniversary Photography Exhibition," with works by Atget, Baldus, Brancusi, Man Ray, others; thru 1/17.

PERFORMANCE

THE KITCHEN—512 W. 19th (255-5793). Thurs.-Sun at 8, thru 1/18: The Wooster Group's "The Road to Immortality." $15.

P.S. 122—150 First Ave. (477-5288). 1/16-17, 30-31 at 10:30: "Locomotives: An Anti-Soap Opera." $6. 1/16,17, 18 at 9: Lenora Champagne in "Winter Heat." $7. 1/18 at 4: Hothouse Improvisations. $4.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10-5, Tues. 10-8. $3:50, seniors & students $1:50. (Free Tues. 5-8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10-5:45; Wed., Fri., Sat. 10-9. Contribution $3:50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864-1926: Renaissance Man . . . City of Light; thru 3/1 . . . Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April . . . On Tap: New York City Water; thru 3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from the Burke Collection, Part II; thru 2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Bronx: A Celebration; thru '86 . . . Monir: Graphic Work, 1975-1986; thru 5/24 . . . Romare Bearden: Origins and Progressions; thru 3/1 . . . Invisible Cities: Sculpture and Drawings by Raquel Rabinovich; thru 2/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Machine Age in America 1918-1941; thru 2/16 . . . Reinstallation of Islamic Collection . . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29 . . . The Advent of Modernism: Post-Impressionism and North American Art 1900-1918; thru 1/19 . . . The American Eye For Style; thru 6/29 . . . Cleve Gray: Works on Paper; thru 2/23 . . . The Hillman Foundation Collection of Modern French Painting; thru 12/87 . . . Hiroshige's *One Hundred Famous Views of Edo: Spring*; thru 3/2.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $3; seniors and students $1:50, free Tues. after 5 . . . Berlin 1900-1933: Architecture and Design; thru 1/25 . . . Recollections: A Decade of Collecting; thru 3/1 . . . Perspective: The Illusion of Space; thru 3/1 . . . Crystal Palaces; thru 4/26.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9). Oskar Kokoschka, 1886-1980; thru 2/16 . . . The Knife Ship From *Il Corso del Coltello;* thru 2/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I SE5 fighter plane . . . Remember Pearl Harbor; thru 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . *The Holocaust* by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22 . . . The Jews of Ethiopia: A People in Transition; thru 4/19 . . . The Unknown Steinhardt; thru 4/19 . . . Remember Us to Life: The Art of Lenke Rothman; 1/20-4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; thru 3/1 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 2/1 . . . Van Gogh in Saint-Remy and Auvers; thru 3/22 . . . Luxurious and Elegant Dresses for the Dance; thru 9/6 . . . The Prints of Pieter Bruegel; thru 3/15. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection. Thru 1/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . W. S. Gilbert (1836-1911); thru 1/18 . . . Collecting for the Morgan Library, 1982-1986: Ovid, Mantegna, Mahler, Plutarch, Jefferson, Degas; thru 1/18.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Photographs of Puerto Rico at the Turn of the Century; thru 1/87 . . . Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions 1983-1986; thru 1/25.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed W ed. $5; students $3:50; seniors $2. Francesco Clemente: The Departure of the Argonaut; thru 2/10 . . . Mario Botta; thru 2/10 . . . The Prints of Odilon Redon; thru 2/3 . . . Jacques Lartique: Panoramas of the Twenties; 1/15-3/24 . . . Projects: Joel Otterson; 1/17-3/3.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling the Show: Turn-of-the-Century Theatre Posters; thru 5/10 . . . Bellevue Hospital: 250 Years in Service to New York; thru 6/14 . . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; thru 6/30 . . . Flights of Fancy: Dolls Made by Contemporary Artists; thru 6/28.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $2:50, $1:50 seniors & children. Hans Haacke: Unfinished Business; thru 2/15 . . . Three Photographers: The Body; thru 2/15 . . . Homo Video: Where We Are Now; thru 2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings From the Collection of the New York Chamber of Commerce and Industry; thru 2/2 . . . Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15 . . . A Portrait of Livingston Manor: 1686-1850; thru 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9. Max Ernst: Beyond Surrealism; thru 1/17 . . . Women and Literature: English and American Writers From the 18th Century to the Present; thru 5/30 . . . The Art of The New Yorker; thru 1/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . . Transformations in the Performing Arts in 18th Century France; thru 1/17 . . . Asian Dance Photographs by Victoria Ginn; thru 4/4.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. New York Reviewed; thru 2/8 . . . Mike Berg Architectural Fantasies; thru 2/22 . . . 1987 Annual Juried Exhibition; 1/17-3/8.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). Twentieth-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Mary Lucier: Ohio at Giverny; thru 1/18 . . . John Storrs:Retrospective; thru 3/22 . . . David Salle; 1/17-3/29. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; thru 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 1/24 at 10 & 2: American Decorative Arts. On view from 1/17. **East,** 219 E. 67th St. (606-0400). 1/15 at 10: Antique and Fine Jewelry. On view from 1/10. 1/20 at 10: English and Continental Furniture and Decorations. On view from 1/16.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/21 at 10: Important 17th & 18th Century English and Continental Furniture and Decorations. On view from 1/17.

PHILLIPS—406 E. 79th St. (570-4830). 1/14 at 2: Old Master and British Paintings. On view from 1/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/14 at 10:15 & 2: Old Master Drawings. On view from 1/10. 1/15 at 10:15: Old Master Paintings. On view from 1/10. 1/15 at 2: Arcade Auction: Old Master Paintings. On view from 1/10. 1/20 at 10:15 & 2: Arcade Auction: Decorations, Furniture, Oriental Rugs and Carpets. On view from 1/14.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 14

CHAMBER MUSIC AT THE Y, Leon Kirchner conductor-pianist; violinist Jaime Laredo, cellist Sharon Robinson. Mozart's Sonata in e, K. 304, and Serenade in c for Winds, K. 388; Kirchner's Concerto for Violin, Cello, Ten Winds, and Percussion; Kodaly's Duo for Violin and Cello, Op. 7. 92nd Street Y at 8. $11–$15.

CONSORT OF MUSICKE—Lutenist Anthony Rooley, soprano Emma Kirkby, bass David Thomas. Music by Dowland, Monteverdi, Piccinini, D'India, Purcell, others. Weill Recital Hall at Carnegie Hall, at 8. $10.

GERVASE DE PEYER, clarinetist, with pianist Carol Archer, composer-pianist Michael Cave. "Premieres, Dedications, and Arrangements." Works by Handel, Rosza, Cave, A. Tchaikowski, Schubert, Horovitz. Merkin Concert Hall at 8. $10.

THE MUSIC OF PETER KELSH—Queens String Quartet, pianist Jeffrey Middleton, oboist Matthew Sullivan, mezzo-soprano Angela Brown, flutist Lauren Weiss, bassoonist Edwin Alexander. CAMI Hall, 165 W. 57th St. (841-9650), at 8. Free.

WALTER THOMPSON BIG BAND, Jay Elfenbein conductor. Original music. Greenwich House, 27 Barrow St., at 8. $6.

MAXINE SULLIVAN, vocalist/**KEITH INGHAM,** pianist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

PUERTO RICO: ENCANTO Y CANCION—Anthology of 19th- and 20th-century composers. Repertorio Espanol, 138 E. 27th St. (889-2850), at noon. $16, $18.

MARY GOULD, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NORTH/SOUTH CONSONANCE ENSEMBLE—Lincoln Center Library at 4. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

S.E.M. ENSEMBLE—Music of Neill, Kotik, Duchamp, Oliveros. Roosa School of Music, 26 Willow Pl., Brooklyn (718-875-7371), at 8. $5.

Thursday, January 15

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; bassoonist Judith Leclair, clarinetist Stanley Drucker. Mozart's Symphony No, 29; Strauss's *Duet-Concertino*; Beethoven's Symphony No. 6. Avery Fisher Hall at 8. $7.50–$35.

SOL GREITZER, violist, with pianist Shirley Greitzer, violinist Nai Yuan Hu, cellist Nathaniel Rosen, percussionist Gordon Gottlieb. Music by Sheng (world premiere), Hindemith, Colgrass, Kreisler, Dohnanyi. 92nd Street Y at 8. $7.50–$10.

CONCORDIA: A CHAMBER SYMPHONY, Marin Alsop conductor; jazz clarinetist Eddie Daniels. Music of Ravel, Ravel/Calandrelli, Debussy, Kellaway, Beethoven. Alice Tully Hall at 8. $10–$20.

NEW YORK TRUMPET ENSEMBLE, Edward Carroll director; soprano Lucy Shelton, harpsichordist-organist Edward Brewer. "The Italian Influence": music by Monteverdi, Melani, Frescobaldi, Adolphe, Handel, others. Weill Recital Hall at Carnegie Hall at 8. $10.

JUDITH NORELL, harpsichordist. "Handel and . . . " Music by Handel, Dodgson (U.S. premiere), Haydn, Horovitz. Merkin Concert Hall at 8. $3.

MUSICA BREVE, with soprano Cheryl Bensman. Walton's *Facade*, and works by Haydn, Schubert, Villa-Lobos, others. Church of the Heavenly Rest, Fifth Ave, at 90th St. (369-8040), at 7. $8.

BARBARA FOX, soprano, with pianist Eugene Cline. Works by Debussy, Strauss, Barber, and Haussermann (world premiere). Lincoln Center Library at 4. Free.

HIGHLIGHTS IN JAZZ—"Jazz Is My Passport," with Astrud Gilberto, Claudio Roditi, Niels Lan Doky, Valery Ponomarev, Warren Chiasson, Jorge Anders. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

RONALD SADOFF, pianist. Mozart, Beethoven, Liszt, Ives. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

CLARINET CONSTELLATION—Todd Palmer, Michael Kontaxes, Jeffrey Nagata, David George. Grieg, Uhl, J.F. Hummel, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

TOM VARNER, French-hornist. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; clarinetist Steven D. Hartman, oboist Henry Schuman. "Meet the Moderns": music by Trythal, Tcherepnin (N.Y. premiere), Downey (world premiere), Kraft (world premiere), Stern, Altman (world premiere). Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $7.

BARGEMUSIC—Violinist Ik-Hwan Bae, violist Toby Hoffman, cellist Ronald Thomas, pianist Jeffrey Swann. Martinu's *3 Madrigals*; Mendelssohn's Piano Trio in c; Schumann's Piano Quartet in E flat. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

Friday, January 16

NEW YORK PHILHARMONIC—See 1/15.

KRONOS QUARTET, with oboist Joseph Celli. Music by Schnittke, Sallinen (N.Y. premiere), Coleman (world premiere), Berg. Weill Recital Hall at Carnegie Hall, at 8. $10.

SARAH VAUGHAN, with Stanley Turrentine. Carnegie Hall at 8. $18.50–$25.

BROOKLYN PHILHARMONIC—See 1/15. Tonight at Cooper Union, Third Ave. at 7th St.

WALT MICHAEL & COMPANY—String-band music. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $7.

JUILLIARD STUDENT CONCERT—Chamber music. Alice Tully Hall at 8. Free.

DA SALO CHAMBER ARTISTS—Lincoln Center Library at 4. Free.

JAZZ AT NOON—An open lunch-hour jam session, with vocalist Jon Hendricks. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

JOHN MARSHALL AND MANHATTAN RAPTURE—Poetry and music. The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

VIENNA CHOIR BOYS—Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (807-6480), at 8. $11–$15.

MIKE AGRANOFF—Guitar, banjo, concertina. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, January 17

NEW YORK CHAMBER SYMPHONY OF THE 92ND STREET Y, Kenneth Jean conductor; soprano Margaret Chalker, baritone Ben Holt, cellist Andres Diaz. "The Symphony Goes Baroque": Telemann's *Don Quixote* Suite; Boccherini's Cello Concerto in D; Handel's cantata *Apollo and Daphne*. 92nd Street Y at 8. $12.50–$17.50.

NEW YORK PHILHARMONIC—See 1/15.

JUILLIARD STRING QUARTET—Mendelssohn's Quartet in E-flat, Op. 12; Dvorak's Quartet in C, Op. 61; Brahms's Quartet in a, Op. 51, No. 2. Alice Tully Hall at 3. $15.

COLLEGIATE CHORALE, Robert Bass conductor; soprano Benita Valente, baritone Richard Stilwell. Brahms's *German Requiem*. Carnegie Hall at 8. $10–$20.

WILLIAM BOLCOM, pianist/**JOAN MORRIS,** mezzo-soprano. Popular and nostalgic music and songs from their repertoire. Weill Recital Hall at Carnegie Hall, at 8:30. $10.

MIJA KING, soprano, with pianist Kenneth Merrill. Songs by Purcell, Respighi, Schubert, Bacon, Granados, and contemporary Korean composers. Alice Tully Hall at 8. $10, $15.

MUSIC FROM MARLBORO—Violinists Ida Levin, Todd Phillips; violists Steven Tenenbom, Barbara Westphal; cellists Peter Wiley, Charles Curtis. Schubert's *Quartettsatz* in c; Mozart's String Quintet in E flat, K. 614; Tchaikovsky's Sextet in d, "Souvenir de Florence." Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2, if available.

BETTINE CLEMEN WARE, flutist/**RICHARD PATTERSON,** guitarist (N.Y. debuts), with the Sierra String Quartet. Matieska, Bach, Patterson (N.Y. premiere), Villa-Lobos, Towner, Vivaldi. Merkin Concert Hall at 8. $10.

MANNES PREPARATORY CHORUS, Robert Sharon director. Faure's *Requiem*. Mannes College of Music, 150 W. 85th St. (580-0210), at 5:30. Free.

CONSTANCE COOPER, soprano, with conductor Loretta Goldberg (N.Y. debut). Music by Thomson, Kaminsky, Schoenberg. Greenwich House, 27 Barrow St. (645-2387), at 8. $10.

EWA DEMARCZYK, singer. Town Hall at 8. $15–$20.

SING WITH ALICE PARKER—Cathedral School Common Room, Amsterdam Ave. and 112th St. (663-1165), at 4. Free.

EAST END CHAMBER PLAYERS—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House admission, 50 cents.

Cavaliere

We're pleased to announce that our consulting chef, ANNE ROSENZWEIG (Chef, co-owner of Arcadia) has devised a new menu which emphasizes Northern Italian cooking with a sophisticated flair.

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MUSIC & DANCE

YOUNG ARTISTS RECITAL—Lincoln Center Library at 2:30. Free.

MARTIN MULVIHILL AND MIKE RAFFERTY, fiddler and flutist. Traditional Irish music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 (two sets). $5.

CHAMBER MUSIC AT BAM—Violinist Jaime Laredo, pianist Jean-Yves Thibaudet, the Ridge String Quartet. "Spoleto Comes to BAM": Riley's *Sunrise of the Planetary Dream Collector*; Beethoven's String Quartet, Op. 59, No. 1; Chausson's Concerto for String Quartet, Violin, and Piano. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4111), at 8. $7.50, $10.

ASPEN WIND QUINTET—New York Public Library, Baychester Branch, 2049 Asch Loop, Co-op City, Bronx, at 2:30. Free.

ROBERTA FLACK, singer. Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $13–$16.

Sunday, January 18

CZECH PHILHARMONIC, Jiri Belohlavek conductor. Smetana's *Ma Vlast* (complete). Carnegie Hall at 3. $12.60–$20.

BBC SYMPHONY, John Pritchard conductor; violinist Nigel Kennedy. Walton's *Portsmouth Point Overture*; Tchaikovsky's Violin Concerto in D; Shostakovich's Symphony No. 11 in g. Avery Fisher Hall at 3. $10–$20.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artists pianist Peter Serkin, violinist Ida Kavafian, clarinetists David Shifrin, Charles Neidich, Dennis Smylie. Wolpe's *From Here on Farther*; Schoenberg's Suite, Op. 29; Beethoven's "Kakadu" Variations; Bach's Piano Concerto in A. Alice Tully Hall at 5. $17.50.

NEW YORK CHAMBER SYMPHONY OF THE 92ND STREET Y, Kenneth Jean conductor; soprano Margaret Chalker, baritone Ben Holt. "Musically Speaking—Words in Music": "Winter," from Vivaldi's *The Four Seasons*; songs by Copland; an aria from Mozart's *Bastien and Bastienne;* Handel's cantata *Apollo and Daphne*; a concert aria by Mozart. 92nd Street Y at 3. $15.

MARIELLA DEVIA, soprano (N.Y. recital debut), with pianist Eve Queler. Arias and songs by Rossini, Bellini, Donizetti, Verdi, Cimarosa, Pergolesi. Alice Tully Hall at 8. $17.50, $20.

VIENNA OCTET—Wolf's *Italian Serenade*; Weber's Quintet in B flat, Op. 34; Schubert's Octet in F, Op. 166, D. 803. Town Hall at 2. $4–$6.

LUCILLE FIELD, soprano, with pianist Harriet Wingreen. "Songs: With Women in Mind," by Van de Vate, Lang, Starer, Gideon, Rogers, Beethoven, Schubert, Mendelssohn, Brahms, Strauss. Merkin Concert Hall at 8. $8.

ORTIZ WALTON, double-bassist/**DAVID TIGNER,** bass-baritone. Premiere of a work by Arthur Cunningham; other works. Merkin Concert Hall at 4. $12.50.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic conductor. "20th-Century Music From the First America," by Nobre, Villa-Lobos, Rauch, Guastavino, Escobar, Orrego-Salas, Ubieta, Halffter, Lifchitz (world premiere). Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 2. $15.

VAN ZANDT ELLIS, pianist. Sonatas by Mozart, Beethoven, Chopin. Marymount Manhattan Theater, 221 E. 71st St. (924-7882), at 3. $8.

BATI-CECCA—Chamber music by pianist-composer Augusta Cecconi-Bates, performed by tenor Maurice Black, cellist, Carol Redfield Browning, pianist Alice Valentine Lee, other singers and instrumentalists. Weill Recital Hall at Carnegie Hall at 2. $5.

SYLVIA KOWALCZUK, pianist. Weill Recital Hall at Carnegie Hall at 5:30.

ROGER KELLAWAY, pianist. Program of solos. Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 3. $10, or $15 for table seating and wine.

AMERICAN CHAMBER ENSEMBLE, with double-bassist Robert Black, clarinetist Eric Mandat, others. National Association of Composers; works by Betjeman, Mandat, Swack, Stemper, Carl, Husband, who will all be present. Christ and St. Stephen's Church, 120 W. 69th St. (662-1324), at 3. $7.

AURELIAN PIANO TRIO—Violinist Juliana Ossorguine, cellist Felix Zager, pianist Maria Arroyo. Works by Beethoven, Hummel, Bloch, Tchaikovsky. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

RICHIE HAVENS, guitarist-vocalist. Contemporary folk music, a tribute to Martin Luther King Jr. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

NEW PHILHARMONIA OF RIVERSIDE, George Rothman conductor, saxophonist Jonathan Helton, the New York Theater Ballet. Copland's *Appalachian Spring*; Ibert's *Concertino da Camera*; staged performance of Stravinsky's *L'Histoire du Soldat*, Keith Michael choreographer. Riverside Church Assembly Hall, the Drive at 120th St., at 4. Free.

I CANTORI DI NEW YORK, with pianists Clark Remington and Elizabeth Rodgers. 19th- and 20th-century dance music for chorus and piano includes Brahms's *Liebeslieder Walzer,* Op. 52, and works by Schumann, Bartok, Joplin, Kodaly, Schubert, Faure, Copland. CAMI Hall, 165 W. 57th St. (928-4632), at 8. $8.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Hi Tones; offering. At 7: Milt Ward and Virgo Spectrum; $5. Lexington Ave. and 54th St. (935-2200).

BENNY'S GOOD MEN—Former members of the Goodman big bands: Warren Vache, Buddy Tate, Phil Bodner, John Bunch, Bucky Pizzarelli, Phil Flanagan, Chuck Riggs. "Heavenly Jazz," at Church of the Heavenly Rest, Fifth Ave, at 90th St. (369-8040), at 5. $8.

BACH VESPERS—Church choir and orchestra, Frederick Grimes director; flutist Marianne Weaver. Cantata No. 3 and Orchestral Suite No. II in b. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; flutist Carol Wincenc. Overture to Verdi's *Nabucco*; Mozart's Flute Concerto in D; Mahler's Symphony No. 5. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $5–$9.

BARGEMUSIC—See 1/15. Today at 4.

BOYS CHOIR OF HARLEM, Walter J. Turnbull conductor; "Black Heroes," a tribute to Martin Luther King Jr.; also jazz, pop, spiritual, classical music. And the National Black Touring Circuit in "I Have a Dream," a program of theater and music, adapted by Josh Greenfield. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. Free, but limited seating only (groups: 960-4602).

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor; L. Sharon Freeman and her jazz group. Music and poetry, in honor of Martin Luther King Day. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 3. $2.

EARL ROBINSON, lyricist and folk singer. Depression-era ballads and protest songs. Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000), at 3. In connection with the exhibition "The Machine Age in America 1918–1941." Free, with Museum admission.

Monday, January 19

CZECH PHILHARMONIC, Vaclav Neumann conductor; pianist Rudolf Firkusny. Overture to Smetana's *Libuse*; Martinu's Piano Concerto No. 2; Dvorak's Symphony No. 9, "From the New World." Carnegie Hall at 8. $12.50–$20.

CHAMBER MUSIC SOCIETY—See 1/18. Tonight, 7:30.

SPECULUM MUSICAE, with mezzo-soprano Jan DeGaetani, cembalomist James Barnes. Kurtag's *Scenes From a Novel* (N.Y. premiere); Birtwhistle's *Secret Theatre* (U.S. premiere), Ruders's *Four Compositions*. Merkin Concert Hall at 8. $8.

UNITED STATES AIR FORCE BAND—Avery Fisher Hall at 7:30. Free, if still available.

HANGNYO LEE, pianist. Scriabin, Bach, Schoenberg, others. Weill Recital Hall at Carnegie Hall at 8. $8.

Tuesday, January 20

NEW YORK PHILHARMONIC—See 1/15. Today at 7:30.

CHAMBER MUSIC SOCIETY—See 1/18. Tonight, 7:30.

ERIC RUSKE, French-hornist (New York debut), with pianist Anne Epperson. Music by Schumann, Hindemith, Ott, Beethoven, Musgrave, Dukas. 92nd Street Y at 8. $5–$8.

CAROL WILSON, soprano (New York debut), with pianist Gregory Mason. Works by Schubert, Mussorgsky, Wilson, Poulenc, Nin. Weill Recital Hall at Carnegie Hall, at 8. $8.

TRACIE LOZANO HOWARD, percussionist (N.Y. debut), with flutist Kathleen Nester, cellist Nancy Ives, double-bassist William Kannar, bass-trombonist Glenn Kenreich, trumpeter Vincent DiDea, clarinetist David Stanton. "Mallets and More": world premieres by Lifchitz, Kaminsky, Drummond, and Porter; also music by Sollberger, Miyoshi. Choreography by Randy Howard and lighting design by Robert Bessoir. Merkin Concert Hall at 8. $8.

PAUL SPERRY, tenor/**NANCY ALLEN,** harpist, with violinist Naoko Tanaka, flutist Nadine Asin, percussionist Daniel Druckman. Works by Wilson (N.Y. premiere), Smith (N.Y. premiere), Dowland, Schumann, C.P.E. Bach, Ginastera. Juilliard faculty recital, Paul Recital Hall, 144 W. 66th St. (874-7515), at 8. Free.

MARIAN MCPARTLAND/MUHAL RICHARD ABRAMS, jazz pianists. "Music at the Crossroads: An American Sampler." Whitney Museum of American Art at Philip Morris, Park Ave. at 42nd St., at 6. Free.

FREDERICK GRIMES/NANCIANNE PARELLA, organists. Langlais, Franck, Vierne, Liszt. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 8. Offering.

JOHN WEAVER, organist. Buxtehude and Franck. Trinity Church, Broadway at Wall St., at 12:45. Free.

METROPOLITAN PLAYERS CONCERT—Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock, with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 1/12 at 8: Puccini's *Madama Butterfly*, Fulton conducting; Scotto, Bybee, Dvorsky, Carlson. 1/13 at 8: Verdi's *Rigoletto*, Fulton conducting; Bradley, Milnes, Raffanti. 1/14 at 8: Strauss's *Die Fledermaus*, Tate conducting; Griffel, Dobish, Boozer, Cole, Laciura, Hartman, Devlin, Mazura, Schenk. 1/15 at 7:30: Wagner's *Tannhauser*, Levine conducting; Norman, Randova, Cassilly, Hagegard, Jan-Hendrik Rootering (debut). 1/16 at 8: *Rigoletto;* same as 1/13. 1/17 at 2: *Madama Butterfly;* same as 1/12 (broadcast, WQXR). 1/17 at 8: *Die Fledermaus*, Tate conducting; Te Kanawa, Blegen, Troyanos, Rendall, Laciura, Hagegard, Devlin, Malas, Castel. 1/19 at 7:30: *Tannhauser;* same as 1/15. 1/20 at 8: Puccini's *Manon Lescaut*, Rudel conducting; Mitchell, Mauro, Schexnayder, Berberian.

Other

THE BALLAD OF BABY DOE, by Moore. Bronx Opera Company, Stephen Jarrett director; Bronx Opera Orchestra, Michael Spierman conductor. 1/16, 1/17 at 8, at Hunter College Playhouse, Park Ave. and 68th St. (787-1356). $10, $12.

THE MIKADO, by Gilbert and Sullivan. Production of the Stratford Festival in Ontario, directed by Brian MacDonald. City Center Theater. 1/13–18: 1/13 at 7:30; 1/14, 15, 16 at 8; 1/17 at 2 and 8; 1/18 at 3. $25–$40.

THE MAGIC FLUTE, by Mozart. Opera at the Academy, Christopher O'Riley musical director, Eric Fraad director; new English version by Mr. Fraad and Theodore Schorske. Student and professional cast. At the Academy, 419 Lafayette St. (677-8960). 1/15, 17 at 7:30. $20.

LA BATTAGLIA DI LEGNANO, by Verdi. Opera Orchestra of New York, Eve Queler conducting; concert performance, with Aprile Millo, Mario Malagnini, Matteo Manuguerra, Jerome Hines. Carnegie Hall, 1/12 at 8. $15–$50, if still available.

RUDDIGORE, by Gilbert and Sullivan. Concert performance, by the Gilbert and Sullivan Society, CAMI Hall, 165 W. 57th St. 1/17 at 8. Free.

LUISA FERNANDA—A zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 1/18 at 3. $16, $18.

OPERATIC EXCERPTS—Program includes Verdi's *I Lombardi* and *Ernani*. Soprano Barbara Ione Miller, tenor Marco Lampas, bass-baritone Franco J. Bertacci, pianist Manolis Papasefakis. Christ and St. Stephen's Church, 120 W. 69th St. (787-3362). 1/20 at 8. $6.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22. Tickets, $5–$40. 1/13 at 8: *Swan Lake, Quiet City, Sonatine, Dances at a Gathering.* 1/14 at 8: *La Source, Robert Schumann's "Davidsbundlertanze," Slaughter on Tenth Avenue.* 1/15 at 8: *Agon*, premiere of Peter Martins's untitled work, and *I'm Old Fashioned.* 1/16 at 8: *Divertimento No. 15, Davidsbundlertanze, Scotch Symphony.* 1/17 at 2: *Swan Lake, Concerto for Two Solo Pianos, I'm Old Fashioned.* 1/17 at 8: *Divertimento No. 15*, new Martins ballet, and *I'm Old Fashioned.* 1/18 at 1: *Ballo della Regina, Divertimento No. 15, Episodes.* 1/18 at 7: *Episodes, Quiet City*, pas de deux, *Slaughter on Tenth Avenue.* 1/20 at 8: *Swan Lake, Episodes, Songs of the Auvergne.*

Lyon Opera Ballet

CITY CENTER THEATER—1/20–2/1. Tickets, $10–$30. American debut of the 29-member troupe. 1/20 at 7:30; 1/21–23 at 8; 1/24 at 2 and 8; 1/25 at 3: *Cendrillon*, Maguy Marin's version of the Cinderella tale. From 1/27: a mixed bill.

Armitage Dance Company

JOYCE THEATER—1/20–25. Tickets, $15. Debut of Karole Armitage's new, six-member company, with guests Stephanie Saland, Robert LaFosse, Robert Blankshine. World premieres of *Les Stances a Sophie* and *Like a Rolling Stone; The Watteau Duets*; excerpts from *The Elizabethan Phrasing of the Late Albert Ayler.* 1/20 at 7:30; 1/21–24 at 8; 1/25 at 2 and 7:30.

Joyce Sampler Festival

JOYCE THEATER—Through 1/18. Tickets, $12. 1/13 at 7:30, 1/17 at 2: **Mitchell Rose and Diane Epstein,** with two premieres . . . 1/14 at 8, 1/17 at 8: **David Parsons,** with Martine Van Hamel, Clark Tippet, Gary Chryst, in a program that includes a premiere . . . 1/15 at 8, 1/18 at 2: **Pooh Kaye/Eccentric Motions,** with three premieres . . . 1/16 at 8, 1/18 at 7:30: **Kathryn Posin Dance Company,** including one premiere.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—1/14, 16 at 8; 1/17, 18 at 2: **Carol Teten's Dance Through Time,** in "Dancing the Twentieth Century" . . . 1/15, 17, 18 at 8: **Choreo Showcase.** The Drive at 120th St. (864-2929). $7.50.

Other

A BAKER'S HALF DOZEN DANCE THEATRE—Choreography by Kent Baker. The Dance Loft, 264 First St., Brooklyn (718-499-1899). 1/17 at 8; 1/18 at 2. $5.

BARBARA ALLEN—"The Troubles of Therese." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/16, 17 at 11 p.m. $7.

DANCE CHANCE—Works by Ellen Fisher, Isabelle Marteau, Diane Martel. Schonberg Theater, 219 W. 19th St. (924-0077). 1/15, 16, 17 at 8; 1/18 at 3. $7.

GIRL IN FIRST POSITION—Expanding Secret Co. of Vermont. La Mama La Galleria Second Classe, 6 E. 1st St. 1/13, 14, 15, 18 at 8:30; 1/17 at 7 and 9. $5.

INTERNATIONAL DANCE ENSEMBLE—Seven works from Greece, India, Morocco, Persia, and Spain, danced to live music. BMCC Triplex Theater, 199 Chambers St. (618-1980). 1/17 at 8; 1/18 at 7. $12.

MARTITA GOSHEN'S EARTHWORKS—"Sacred Spaces," a work-in-progress; solo and ensemble pieces performed to live music. Cunningham Studio, 55 Bethune St. (924-0077). 1/16 at 9; 1/17 at 8:30. $10.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE—"Ballet for the Young at Heart." Studio Theater, Carnegie Hall Room 819, 881 Seventh Ave. (246-3166). 1/18, 25 at 3. Donation, $8.

PERFORMING SHOWCASE FORUM FOR CHOREOGRAPHERS—BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 1/16, 17 at 8. $6.

RICHARD ELOVICH—A new full-evening work. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 1/15–18 at 8:30. $6.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.--Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.–Thurs. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.--Fri. 5–10. Private parties for 200. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.–Fri. noon–11 p.m., Sat. 4–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

ARCOBALENO—21 E. 9th St., nr. University Place, 473-2215. Casual. Northern Italian. Spcls: carre di vitello Arcobaleno, pagello Adriatico, homemade gnocchi Portofino. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–5. D Mon.–Sat. 5–11, Sun. 5–10. Private parties for 50. **(M)** **AE, CB, DC.**

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M)** **AE, DC, MC, V.**

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Italian. Spcls: filet of veal in wine & mustard sauce, veal steak in balsamic vinegar, pasta in vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pianist Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St., 255-9191. Casual. W. Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas & rum. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–noon. Br Sat.–Sun. 9:30–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I–M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th & 6th Sts., 529-7990. Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I–M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken Zinno, veal paillard, penne with vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I–M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I–M)** **AE, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francaise, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

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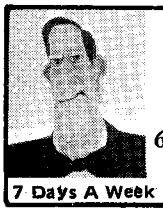

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JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: linguini with lobster, crayfish & chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thurs. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. American. Spcls: lobster, leek & artichoke salad with white truffle vinaigrette, roast goose fish & deep fried cabbage, calf's liver with mustard sauce & pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** 753-6387. Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11:30. Complete pre-theater D 5:30–7. **(M)** **AE, DC.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E) AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E) AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M) AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M) AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M) AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M) AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M) AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Fri. 5–11, Sat. to midnight. Private party room. **(M) AE, DC, MC, V.**

TOSCANA—246 E. 54th St., 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M) AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Private parties for 20–170. Discount P after 6. **(M) AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M) AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M) AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M) AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M) AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E) AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I) AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., (7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M) AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M) AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M) AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I) No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish dai-

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CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Discount parking after 5:30. Closed Sun. **(M)** **AE, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spiedino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.–Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St., 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon–4. D Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with

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LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. 4–midnight. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts., 517-4448. Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille digonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.--Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.-Fri. noon-3. High tea Mon.-Sat. 3-5. D Mon.-Sat. 7-midnight. Private parties 20-100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. D Mon.-Thurs. 5:45-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** **AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30-11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.--Fri. 4-midnight, Sat.-Sun. from 1 p.m. Ent. Wed.,Fri. & Sat. Private parties for 180. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun. & Mon. 4-midnight, Tues.-Sat. 4-1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th-75th Sts., 877-1500. Casual. American. Spcls: white salad, wild mushroom & lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke & scallops. Res. sug. D Mon.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11-4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. Tango music Thurs.-Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10-5. L Mon.-Fri. 10:30-5. D daily 5-2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st-82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.-Fri. noon-2:30. Br Sat. 11:30-3, Sun. to 3:30. D Mon.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 6-10. Pre-theatre D Mon.-Sat. 5:30-7. **(M-E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.-Fri. 9-11, Sat. 10-11. Br/L Tues.-Sun.11-4. D Tues.-Thurs., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon-3 p.m. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30-4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon-4. D daily 4-midnight. **(M)** **AE, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.-Sat. noon-3. Br Sun. 3-5. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.--Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D Sun.-Thurs. 5-1:45 a.m., Fri.-Sat. 5-2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30-3:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.--Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

PERFORMING ARTISTS headed our way: Olympic pairs skaters Kitty and Peter Carruthers, ice-dancing wonders Judy Blumberg and Michael Seibert, and talking toy Teddy Ruxpin—all of them part of the new **Ice Capades,** at Madison Square Garden 1/14–25. They'll appear in production numbers as well as doing their own specialty skating, and as for Teddy and his coterie, they'll be involved with the Land of Grundo, a Magic Screen, and a Magic Movers ride. Showtimes: 1/14, 16, 22, 23 at 7:30; 1/15 at 10:30 a.m. and 7:30; 1/17, 24 at 11, 3, 7:30; 1/18, 25 at 1:30, 5:30; 1/21 at 2 and 7:30 . . . The **Martin Luther King Memorial Concerts** return for the second year, 1/17, 18, 19 at 1:30 at the Brooklyn Museum. The music-and-dance lineup in the programs, which are free with museum admission: Sat.—The Gospel (Sutrana) Dance Theater, pianist Althea Waites, violinist Leroy Jenkins; Sun.—Actor-composer-director Grenoldo; Mon.—Ed Lipton and Gila Ducat-Lipton with American music for guitar and piano, the Eleo Pomare Dance Company . . . A **Birthday Celebration for Martin Luther King Jr.** the same weekend at the Cathedral of St. John the Divine includes a "spiritual sing" with Alice Parker 1/17 (see Concerts, page 97); the performance of a new work by the Dance Theatre of Harlem Workshop Ensemble, 1/17 at 7:30 ($10, children and seniors $5; and a performance of Alice Parker's cantata "Sermon From the Mountain" with strings, trumpet, guitar, and percussion, 1/18 at 3:30 (same admission as above). Amsterdam Ave. and 112th St. (662-2133). See Concerts, page 97, for more events in honor of Dr. King . . . Shirley Knight plays the leading role and Joanne Woodward directs—the play, by Eve Ensler, is **"The Depot,"** about a nurse who becomes an activist against nuclear weapons through her experience at a peace camp. A joint project of **CANDU** (Chelsea Against Nuclear Destruction United) and **Nurses' Alliance,** the fundraising performance will be 1/17 at 8, at St. Francis Xavier School, 126 W. 17th St. Tickets, $20, or $15 in advance, include a discussion of the play with author, director, and Ms. Knight (675-5325 for reservations and details on tickets that include a reception). *The Depot* has been seen at the New School and the Actors Studio . . . The **Thunderbird American Indian Dancers' "Pow Wow '87** is a rousing program of tribal dances from around the country, performed over the past 22 years as part of the group's entertainment and educational projects. It will be part of Theater for the New City's **Festival for Raw Space,** opening 1/16 at 8, at 155 First Ave., at 10th St. (254-1109). Other performances of "Pow Wow": 1/17, 24 at 8; 1/18, 25 at 2 and 6; $4 . . . An evening of poetry and music by **Hilda Morley and Stefan Wolpe,** read by Ms. Morley and featuring trumpeter Ronald Anderson, pianist Anne Chamberlain, pianist Cheryl Seltzer, violinist Mia Wu, is on at the Murphy Center, 555 E. 90th St., 1/20 at 8; $5, with a reception to follow (369-8890) . . . **The Guitar People,** along with other musicians and instruments from around the world, will turn up at the American Museum of Natural History, C.P.W. and 79th St. (769-5000), 1/18 at 1:30 and 3:30, in a program of music for sitar, kora, and charanga, as well as jazz, blues, and American Indian guitar music. $5 . . . Sound and movement from the Far East come to Queens, when the **Chinese Golden Dragon Acrobats and Musicians of Taipei** appear at Queens College's Colden Center, L.I.E. and Kissena Blvd. in Flushing (718-793-8080), 1/16 at 7:30. There will be dance, comedy, Kung Fu, and intricate balancing numbers, all performed in colorful and authentic costumes; $9–$12.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Sky show, "The Seven Wonders of the Universe"; Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75, children 2–12, $2.

MID-JANUARY CALENDAR NOTES—The **Great American Motorcycle & ATV Show**—for new fans: that ATV stands for All-Terrain Vehicle, be it known—takes over part of the Jacob K. Javits Convention Center, 34th St. and Eleventh Ave., 1/16–18. George Egloff will be on hand to continue his "Ride for Sight"; on display will be hundreds of new motorcycles, both 3- and 4-wheelers, accessories, clothing, San Francisco's show bike "Two Bad"; and there'll be seminars on cycle touring and other topics, if you're in a learning mood. Fri. 5–10; Sat. 10–10; Sun. 10–6. $6.50; children under 12 and seniors over 65 free . . . Writers Calvin Trillin, Maya Angelou, Kurt Vonnegut Jr., and Gail Lumet Buckley, introduced by George Plimpton, will be part of the evening's events at a benefit reading for the **East Harlem Tutorial Program,** 1/14 at 8. It takes place, with an authors-audience reception following, at Mount Sinai Hospital's Stern Auditorium, Fifth Ave. and 100th St. $35 and up (831-0650). The people at the same number will also tell you how to volunteer to help in the one-on-one remedial-skills program . . . The next evening, 1/15, **Lenox Hill Neighborhood Association's Auction Benefit,** "A Night in the Tropics," begins at 6 with a silent auction, follows with the featured auction at 7:30, and winds up with dinner and dancing. Art and antiques, jewelry and clothing, travel and special events and services, are on the block, and you can preview them 10–5, Mon.–Tue. Tickets, $175–$250 (744-8380).

TOURS

CONEY ISLAND, the boardwalk and beachfront. A 5-mile walk with the Sierra Club of New York (718-998-1070), 1/17 at 11 a.m. Wear warm clothing and meet at the Aquarium entrance. Free.

BROOKLYN PARKS—1/17 at 10 a.m., meet at Prospect Park's Boathouse for "Warming Up to Winter Wildlife." 1/18 at 1, meet in the Marine Park parking lot for "Winter Weeds and Wildflowers." Free (718-965-8900).

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. $25 (including admission and brunch).

MUNICIPAL ART SOCIETY TOURS—(935-3960). "The Art and Business of Period Frames"; a visit to the gallery and workshop of Eli Wilner, to see his collection of 19th- and early 20th-century frames and to learn about frames as an art form, their history and restoration. 1/20 at 6; $12 . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign; free.

CENTRAL PARK—1/18 at 2, meet at the Dairy, 65th St. west of the Zoo, for "Ice Avenues," for a session about the glacial history of the park. Free (397-3091).

THREE BRIDGES, from 59th St. to Greenpoint. 1/18 at 10:30 a.m., meet near Bloomingdale's, Lexington Ave. and 59th St. 6 miles, with the Shorewalkers of New York (865-5601). $3 contribution.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.–Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 1/17 at 8 a.m., a winter-bird walk; $2. Woodland walks, last Wed. of the month, at 10 a.m.; $1. Winter walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 1/18, 11 a.m.–12 and 1–3; free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also city walks: 1/17 at 1, meet outside Equitable Tower, 787 Seventh Ave., 51st–52nd Sts., for an indoor-outdoor walk "among art and new technology" in the new skyscrapers. $1 (876-6688, nights before 10).

SPORTS

SOCCER—**New York Express** (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 1/14 at 8:05 vs. Dallas; 1/16 at 8:05 vs. Baltimore; 1/18 at 5:05 vs. Tacoma. $9–$13.

BASKETBALL—**Knicks** (Madison Square Garden Arena; 564-4400): 1/13 at 7:30 vs. Dallas; 1/19 at 1 p.m. vs. Boston. $8–$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 1/17 at 7:30 vs. Detroit; 1/19 at 1 p.m vs. Los Angeles; 1/21 at 7:30 vs. Phoenix. $6–$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 1/17, Affectionately Handicap; 1/18, Broadway Handicap (NYB); 1/19, Count Fleet.

HOCKEY—**New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 1/16 at 7:35 vs. Winnepeg; 1/18 at 7:35 vs. Washington. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 1/13 at 8:05 vs. Pittsburg; 1/15 at 8:05 vs. Washington; 1/17 at 7:05 vs. Philadelphia; 1/20 at 8:05 vs. Calgary. $16–$26.

CHILDREN

STORY HOUR at the French Institute/Alliance Française (22 E. 60th St.; 355-6100, ext. 215). 1/16 at 4: A selection of picture books will be read in French. Preregistration is required. $1.

INTERNATIONAL YOUNG PEOPLE'S SERIES presents the Marie Brooks Caribbean Dance Theatre, 1/16, 10 a.m. at CCNY, Davis Hall (West 134th St. and Convent Ave.; 690-6900). $2.

GARY SHULMAN, who uses music to educate and entertain. The Ten Ten Players at Park Avenue Christian Church (1010 Park Ave. at 85th St.; 879-7669). 1/17 at 11; $6.

BYE, BYE, BIRDIE performed by Eubie Blake Children's Theatre at Amas Repertory Theatre (1 E. 104 St. at Fifth Ave., 3rd Floor; 369-8000). 1/17, 1/18 at 3 and 7:30: See the famous story of rock 'n' roller Conrad

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OTHER EVENTS

Birdie performed by children. Adults, $7; children, (under 12) $3.

LITTLE THEATRE OF THE DEAF at LaGuardia Community College, College Theater (31-10 Thomson Ave., Long Island City, L.I.; 718-482-5152). 1/17 at 11: Through a combination of spoken English, sign language, and body movements, this Tony Award–winning theater company performs jokes, stories, and fables. Adults, $4; children, $2.

BROWN ALICE at CCNY, Davis Hall (West 134th St. and Convent Ave.; 690-6900). 1/24 and 1/31 at 2 p.m. and 7 p.m.; 1/22, 1/23, and 1/30 at 10 a.m.: Children can see this fantasy musical directed by Marie Thomas. Call for prices.

NO ELEPHANT CIRCUS at the Brooklyn Center for the Performing Arts, Brooklyn College (Flatbush and Nostrand Aves., Brooklyn; 718-434-1900). 1/18 at 2: See circus performers attempt feats of fire-eating, tight-rope-walking, juggling, pantomime, magic, and puppetry. All tickets $3.50.

THE EMPEROR'S NEW CLOTHES at the Bronx House (990 Pelham Parkway South; 792-1800). 1/18 at 1: Children can see this classic children's tale set to music. Adults, $3.50; children, $3.

INFOQUEST CENTER—A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing the incredible mass of data available in the "Information Age." Meet Gor-don, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10–6 daily except Mon. and holidays; Tue. to 9 p.m. Free.

SOUTH STREET SEAPORT MUSEUM—Through January at the Children's Center, 165 John St. (669-9400): "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Adults, $4; seniors, $3; and children, $2. Hours: 10–5 daily.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—1/17 at 1:30: *The Adventures of Captain Dan and Conrad* performed by Dan Ritchard and Conrad Burdee. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

MARTIN LUTHER KING JR., a musical about the civil-rights leader, will be presented by Jeffrey B. Moss, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 1/17 at 1; 1/18 at 12:30. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 1/17 and 1/18 at 11 and 1: *Sir George and the Dragon*, by Lea Wallace. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/1. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore East (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Also at Eeyore's Bookstore West (2212 Broadway between 78th and 79th Sts.; 362-0634). Every Sun. at 11 a.m. Both programs, free.

THE WONDERFUL WIZARD OF OZ—A musical, performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). 1/17–1/19 at 1 and 3:30. $5 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Brian McGovern and Imam, every Sat. at 2. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 1/18 at 1: *Cinderella;* at 2:30: *Pinocchio*. $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. $5. . . *The Beat Is With You,* an original rock musical, presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): 1/17 and 1/18: "Shells, Leaves, and Vines"—Weekend activities include studio workshops, films, and drawing classes. Gallery talk, Sat. at 11 and 2:30 and Sun. at 11; films, Sat. at 1 and 3; slide talks/gallery hunt, Sun. at 1 and 3; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CITY OF NEW YORK PARKS AND RECREATION—At the Marionette Theatre (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. . . At the Heckscher Puppet House (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . .. 1/17 and 1/18 at 1:30 and 3: "Dance: Inside and Outside"—Working with props such as balls, umbrellas, and costumes, explore creative movement through inprovisational dance form. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 769-5000)—Mon., Tue., Thur., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30: Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 1/18 at 1:30 and 3: "First Dance of Winter" by the Young Dancers Repertory Company; 1/19 at 2: "A Musical Tribute to Martin Luther King" by Akyene Baako. Daily: "Sounds Around": Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach a lesson on how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 1/18 at 1 and 3: "Painted Expressions"—Children can explore the painting process in this workshop. Also through 1/17: "Puppetronics"—A participatory exhibition of marionettes created by Ronnie Asbell. All tickets, 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12. . . Every Sat. at 11: "Arty-Facts"—a workshop that explores art concepts with games for children 4 and older. Hours: Mon., Wed., Thu., and Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 1/16 from 7 p.m.–9 p.m.: "Friday Night Free Fun"—Alborada Latina, a chamber ensemble specializing in Latin American music, will present a special performance at 7:30 (reservations required); also the museum's galleries and shops will be open. 1/18 at 1 and 3: "Vortex"—Artists Paul Rajeckas and Neil Intraub will present innovative theatrical sketches of contemporary issues for children 5 years and older (reservations required). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Also, in the 3rd-floor Main Gallery: "Building Buildings."Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks, and more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea . . . "90th Anniversary Retrospective"—A photographic exhibition that traces 90-years of notable events in the New York Aquarium's history. Hours: Open every day, 10 a.m.–4:45. Adults, $3.75; children 2–12, $1.50 (under 2 free); senior citizens, free Mon. (except holidays)–Fri. after 2 p.m.

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 1/14, New Arts Trio. 1/15, Jim Hartog Trio. 1/16,17, Vic Juris Trio. 1/18, Eileen Marino Trio. 1/19, Bennett Schwartz Trio. 1/20, Janet Grice Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/18, Billy Eckstine. 1/19, Jack McDuff All Stars featuring "Heatin' System." 1/20–22, Janis Siegel. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. 1/14–17, Kirk Lightsey with Red Mitchell. 1/18, Danny Moore Trio with Red Mitchell & Harold Mabern. 1/19–24, Red Mitchell with John Campbell. Sets from 9:45. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., the Bourbon St. Jass Band. Thurs., the Ernie Lumer Sextet. Fri., the Canal Street Dixieland, Jazz and Blues Band. Sat., the Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 1/18, Oliver Lake Quartet. Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 1/19, Bucky and John Pizzarelli, Jr. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/17, Martin Mulvihill & Mike Rafferty. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 1/18, Jon Faddis Quintet and the Tom Harrell Quintet. 1/19, Les Paul Trio. 1/20–25, Steve Kuhn and special friends - Sheila Jordan, Dave Liebman, Buster Williams, and Al Foster. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., 925-7414. 1940s-style antiques store and restaurant. 1/14, Della Cole. 1/15, Susan Borofsky. 1/16, Shelle Ackerman; Ethel Merman Party. 1/17, Charles Ward; Deanna Kirk Trio. 1/20, Open mike night with Steven Potfora. Shows Fri. & Sat. at 9 and midnight, Sun. at 5, Tues. at 8. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. 1/14 at 8:30, *Intimate Strangers* with Mark Hardy and Betsy Wolfe. 1/15–17 at 8:30, Judith Walton. 1/16,17 at 11, Maxine Lapiduss. 1/20 at 8:30, Gina Joyce Trio. **AE.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/14–18 at 10, singer Carla White, pianist Peter Madsen, and Peter Barshay on bass. Mon.–Fri. 5–10, singer-pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Quartet. Thurs.–Sat. at 9:00, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 1/14, Lonesome Val; Netherclass. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/17, pianist John Buuck and bassist Phil Flanigan. 1/18,19, pianist Esther Blue. 1/20–24, pianist Hilton Ruiz with Major Holly on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. *The Best of Spike Jones,* featuring the New York Jazz Repertory Ensemble, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 1/14, Second Sight with Jeff Siegel, Jeff Marx, Dave Douglas, John Esposito and Alan Murphy. 1/15, Top Shelf. 1/16,17, Art Farmer with Clifford Jordan. 1/23,24, McCoy Tyner. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 1/14, Sandy Jordon. 1/15, Deborah Davis. 1/16, Valentine Ryder. 1/17, Zina Goldrich; Russ Riley. 1/20, Lina Satin. **AE, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Mon.–Thurs., singer pianist Rudy Roberson. Fri. & Sat., singer David Raleigh. Shows at 8 p.m.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/16, Johnny Thunders. 1/17, Bad Brains; Flipper. 1/22, W.A.S.P. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Gil Evans' Orchestra, Mon. Thru 1/18, McCoy Tyner. 1/19, Gil Evans' Orchestra. 1/20/21, String Trio of New York with Charles Burnham, James Emery, John Lindberg. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. 1/14,15 at 9 & 11, Sandhi Smalls. 1/16,17 at 9 & midnight, Richie Havens. 1/20–24 at 9 & 11, Dennis Edwards. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/14, Corvairs; Jimmies. 1/15, Sea Monster; Farenheit. 1/16,17, Otis Rush. 1/18, Pacific Orchestra. 1/19, Joshua Blues Band; Reverend Billy Wirtz. 1/20, Cargo Cult. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Tues.–Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 1/14–18, The Dom Minasi Group. 1/19, Comedy Night featuring Steve Solis. 1/21, Mark Morganelli and the Jazz Forum All Stars. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. 1/14–18, Dom Minassi and Company. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 1/17,19–24, pianist Ellis Larkins. 1/18, guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 1/14,15, Jerry Lee Lewis; Kristi Rose & the Midnight Walkers. 1/16, James Brown; Snuff. 1/17, Snuff. 1/19, Johnny Copeland. 1/20, Ben E. King; David Keyes Band. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. 1/14,15, Mike Heaphy. 1/16, June Marie; John Costello. 1/17, June Marie; Kathy Lord. 1/19–22, Tommie Joe White. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 1/14 at 9, Barry Sobel. 1/15,16,18, Gilbert Gottfried. 1/20–2/8, comedienne Pudgy. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed. 12/31, Barry Sobel. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9 p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. Thru 1/17, Joe Bolster, Scott Blakeman, Steve Hytner, Barry Weintraub, Rita Rudner. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/18, Bill Scheft, Barry Weintraub, Steve Rizzo, Danny Curtis, Hiram Kasten. Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 1/14, magician Imam and comedian Terry Day. 1/15, magician Torkova and comedian Terry Day. 1/16,17, magician Devlin and comedian/juggler William Shaw. 1/20,

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STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 1/18, Steve Shaffer, Al Lubell, Leah Krinsky. 1/20–25, Bill McCarty, Barry Mikrug, Bob Batcheldor. **AE, MC, V.**

DISCO/DANCING

IIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Singer Michelle Celli and the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. 1/17,18, The Peter Duchin Orchestra. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club–restaurant–bar featuring the live music of Brazil, Africa, and the Caribbean. 1/14, Pablo Moses and Jah Kingdom. 1/15, Roy Ayers. 1/16,17, Pe De Boi. 1/18, The Black Rock Coalition Orchestra. 1/20, No Discipline. 1/21, Kevin Eubanks and O.T.B. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30... 1/14 at 9, Artificial Intelligence; Steven Hayes at 10:30. 1/15 at 9, Collins & Friedman; Leigh Clark at 10:30. 1/16 at 9, Steven Hayes; Laurie Beechman at 11. 1/17 at 9, Leigh Clark; Laurie Beechman at 11. 1/20 at 9, One Man Band; Mercedes Hall at 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret–restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 1/16, singer Lisa Passero. 1/17,18, Lisa Passero; Rettadel Tupper with John Campbell and Frank Tate. Shows at 8:45 & 10:45. **AE, CB, DC, MC, V.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist Chris Barrett in *It's a Grand Night for Singing,* Wed.–Thurs. 9–midnight, Fri.–Sat. to midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/14, Lori Bethe. 1/15, The Outcasts. 1/16, Ann Hirsch; Jamie DeRoy. 1/17, Lynn Zeff. 1/18, Sammy Dicaro. 1/19, Todd Stockman. 1/20, Mark Spencer. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, Jasmine Guy, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 1/16, Pam Sabrin and Michael Wright; Bernadette Drayton. 1/17, Pam Sabrin and Michael Wright; Joe Teig. 1/19, Open-mike. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Michael Feinstein, every Tues.–Sat. at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Jazz-pianist George Shearing, every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Thru 1/17, singer Lori Dobson and her band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American-continental restaurant with popular song-stylist Danny Apolinar every Tues.–Sat. from 10 p.m.–2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring the Joe Derise Duo, Tues.–Sat. from 9–1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7–11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar–restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Jan. 14

3:00/WNCN—Bach: Christmas Oratorio; **Janácek:** *Mládí.*

WNYC—Pettersson: Sym #8.

4:00/WQXR-AM/FM—Schubert: Rondo in A for Violin & Strings; **Cimarosa:** Qt #3 in C.

5:00/WNCN—Mendelssohn: "Hebrides" Ov, Op. 26, "Fingal's Cave"; **B. Marcello:** Sonata for Recorder & Continuo in F, Op. 2, #12.

6:00/WNCN—Beethoven: Sym #6 in F, Op. 68, "Pastorale."

7:04/WQXR-AM/FM—Beethoven: Cello & Piano Sonata #5 in D, Op. 102, #2.

8:00/WNCN—Bach: English Suite #1 in A; **Tchaikovsky:** *Hamlet:* "Fantasy" Ov, Op. 67a.

8:05/WQXR-AM/FM—Saint-Saens: Piano Cto #2 in g; **Rachmaninoff:** Rhapsody on a Theme of Paganini.

9:00/WNCN—Auber: *Bronze Horse:* Ov; **Schumann:** *Manfred,* Op. 115: Ov.

WNYC—Sibelius: Sym #7 in C; **Lutoslawski:** *Mi-Parti.*

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Jan. 15

3:00/WNCN—Bach: Chorale Prelude, "In dir ist Freude"; Cto for Violin in E.

WNYC—Siegmeister: Sym #3; **Blackwood:** Sym #1.

4:00/WQXR-AM/FM—Bach: Cto #3 in c for 2 Harpsichords & Strings; **Strauss:** *The Gypsy Baron:* Treasure Waltz.

5:00/WNCN—Bizet: *Carmen:* Fantasy; **A. Scarlatti:** Cto for Recorder in a.

6:00/WNCN—Bach: Cto for Harpsichord #5 in f.

7:03/WQXR-AM/FM—Concerts Plus. The Jewish Influence on the Non-Jewish Composer. Music by Mana-Zucca, Ravel, Bruch, Prokofiev, Shostakovich.

8:00/WNCN—Chopin: Nocturne in g, Op. 15, #3; **Boccherini:** Guitar Qnt in e.

WNYC—Chamber Music at the Y. The Cleveland Quartet, with pianist Misha Dichter. **Haydn:** Qt in F; **Shostakovich:** Piano Qnt.

8:05/WQXR-AM/FM—Schubert: Mass #5 in A-Flat.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Vienna Chamber Orchestra. Philippe Entremont, pianist and conductor. **Eder:** Pièce de Concert; **Mozart:** Piano Cto #14 in E-Flat.

Fri., Jan. 16

3:00/WNCN—Schumann: Symphonic Etudes, Op. 13; **Hotteterre:** Suite for 2 Flutes in G.

WNYC—Bacon: Cello Sonata; **Kirchner:** String Qt #1.

4:00/WQXR-AM/FM—Moscheles: Concertante in F for Flute, Oboe & Orch; **Bach:** Partita in E: Suite.

5:00/WNCN—C.P.E. Bach: Trio Sonata for 2 Flutes & Continuo in d; **Telemann:** Sonata for Flute & Continuo in b.

6:00/WNCN—Quantz: Sonata for Flute & Continuo in a, Op. 1, #1.

7:04/WQXR-AM/FM—Mozart: Qnt in E-Flat for Piano & Winds.

8:00/WNCN—Schubert: Sonata for Piano in a, Op. 143; **Dieupart:** Suite for Recorder & Bass Continuo in A.

WNYC—The Salzburg Festival. *The Marriage of Figaro.* James Levine conducts the Vienna Philharmonic in an all-star-cast production from the city of Mozart's birth.

8:05/WQXR-AM/FM—Brahms: Piano Cto #1 in d.

9:00/WNCN—Liszt: Cto for Piano #1 in E-Flat; **Debussy:** *Images,* Book 2.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor. **Baird:** *Four Essays for Orchestra;* **Schumann:** Piano Cto in a; **Tchaikovsky:** Sym #5 in e.

Sat., Jan. 17

9:05 a.m./WQXR-AM/FM—Piano Personalities. Abbey Simon. **Mendelssohn:** *A Midsummer Night's Dream:* Scherzo.

10:00 a.m./WNCN—Prokofiev: Sym #1 in D, Op. 25, "Classical"; **Handel:** Cto for Organ #5 in F, Op. 4, #5.

WNYC—Hewitt: *The Battle of Trenton.*

10:04 a.m./WQXR-AM/FM—Gretry: *Cephale et Procris:* "Ballet des Nymphes" and "Tambourin."

11:00 a.m./WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a.

WNYC—Wagner: *Siegfried Idyll.*

11:05 a.m./WQXR-AM/FM—Vivaldi: Cto in F.

12:00/WNCN—Prokofiev: *Pas de Caractere:* Wedding March; **Vivaldi:** *Four Seasons:* "Summer," Op. 8, #2.

WNYC—Sowande: African Suite; **Barber:** Cello Cto.

12:05/WQXR-AM/FM—Debussy: *Printemps;* **Haydn:** Cello Cto in C.

1:00/WNCN—Tchaikovsky: Sym #3 in D, Op. 29, "Polish."

WNYC—Jarrett: *Metamorphosis.*

2:00/WQXR-AM/FM—The Metropolitan Opera Broadcast. **Puccini:** *Madama Butterfly* (Scotto, Moldoveanu, Carlson/Fulton).

5:00/WNCN—Beethoven: Sonata for Piano #14 in c-sharp, Op. 27, #2, "Moonlight."

5:05/WQXR-AM/FM—Bach: Fantasia & Fugue in c.

6:00/WNCN—C.P.E. Bach: Qt for Fortepiano, Flute, Viola & Cello in a.

6:05/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat; **Tchaikovsky:** *Hamlet* (Overture Fantasy).

7:00/WNCN—Chopin: Impromptu #1 in A-Flat, Op. 29; **Liszt:** *Années de pelerinage.*

8:00/WNCN—Vivaldi: Cto for Violin & Strings in C, Op. 12, #4.

8:04/WQXR-AM/FM—Schumann: Sym #1 in B-Flat, "Spring."

9:00/WNCN—Saturday Night Opera. **Puccini:** *La Bohème* (Freni, Harwood, Pavarotti, Ghiaurov, Berlin Opera Chorus, Berlin Phil Orch/Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Gerhard Oppitz. **Ruggles:** *Sun Treader;* **Dvorak:** Piano Cto in g, Op. 33.

Sun., Jan. 18

9:05 a.m./WQXR-AM/FM—Piano Personalities. Maurizio Pollini. **Schubert:** Fantasy in C, Op. 15, "Wanderer"; **Schumann:** *Arabeske.*

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Sonata for Guitar in C, Op. 15; **Sor:** Sicilienne in d.

WNYC—Purcell: Songs and Dialogues.

11:00 a.m./WNCN—Mendelssohn: Capriccio in a.

12:00/WNCN—Handel: Cto a due Cori #1 in B-Flat; **Albinoni:** Cto for Oboe in D, Op. 7, #6.

12:05/WQXR-AM/FM—Schumann: Cello Cto in a.

1:00/WNCN—Chicago Symphony Orchestra. Jésus López-Cobos, conductor. **Soler:** Fandango; **Ravel:** Rapsodie espagnole; **Rimsky-Korsakov:** *Sheherazade,* Op. 35.

WNYC—Pettersson: Sym #8.

3:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Haydn:** Cto for Harpsichord in G.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Pinchas Zuckerman. **Mozart:** Violin Cto #3; **Strauss:** "Alpine" Sym.

5:00/WNCN—Haydn: Qt in B-Flat, Op. 55, #3.

6:00/WNCN—Rossini: *William Tell:* Ov; **Bach:** Duets #1–#4.

7:00/WNCN—Sibelius: *Tapiola,* Op. 112; **Saint-Saëns:** Variations for 2 Pianos on a Theme of Beethoven, Op. 35.

WNYC—Rosenberg: *Orpheus in Town.*

7:30/WQXR-AM/FM—Haydn: Flute & Oboe Cto #3 in G.

8:00/WNCN—Tchaikovsky: *Seasons,* Op. 37b, #5, "May."

8:05/WQXR-AM/FM—Delta Opera House. **Wagner:** *The Flying Dutchman* (Estes, Balslev, Schunk, Clark, Chorus & Orch of The Bayreuth Festival/Nelsson).

9:00/WNCN—Bach: Orchestral Suite #3 in D: Air on a G String; **Tchaikovsky:** Suite #2 in C, Op. 53.

Mon., Jan. 19

3:00/WNCN—Brahms: Ballade in D, Op. 10, #2; **Fauré:** Pavane, Op. 50.

4:00/WQXR-AM/FM—Ravel: *Bolero;* **Handel:** Sonata in D for Flute & Continuo.

5:00/WNCN—Haydn: Flute Qt #6 in C, Op. 5; **Chopin:** Scherzo #1 in b, Op. 20.

6:00/WNCN—Vivaldi: Cto for Violin in E-Flat, Op. 8, #5, "La Tempesta di mare."

7:04/WQXR-AM/FM—Brahms: Violin & Piano Sonata #2 in A.

8:00/WNYC—Salzburg Festival. Frederica von Stade, mezzo soprano; Martin Katz, piano. Music of Fauré, Strauss, Mahler, Copland, Ives, others.

8:05/WQXR-AM/FM—Beethoven: "Consecration of the House" Ov.

9:00/WNCN—Glazunov: Sym #6 in c, Op. 58; **Wolf-Ferrari:** *Le Donne Curiose:* Ov.

Tues., Jan. 20

3:00/WNCN—Chabrier: Scherzo-Valse; **Schubert:** *Ave-Maria,* Op. 52.

WNYC—Rare recordings by Emanuel Feuermann.

4:00/WQXR-AM/FM—Telemann: Flute Cto in C; **Liszt:** Paraphrase on Themes From Verdi's *Rigoletto.*

5:00/WNCN—Debussy: *Prélude a l'après-midi d'un faune.*

6:00/WNCN—J. Stamitz: Ov #9 in G; **Holst:** *Perfect Fool,* Op. 39: Ballet Suite.

7:03/WQXR-AM/FM—Stravinsky: *L'Histoire du Soldat:* Suite.

8:00/WNCN—WNCN Live. The Pomerium Musices.

WNYC—St. Paul Chamber Orchestra. Pinchas Zukerman, conductor and violist. **Norgard:** *Remembering Child (in memory of Samantha Smith);* **Strauss:** Sym for Winds in E-Flat; **Gershwin:** Suite from *Porgy and Bess.*

8:05/WQXR-AM/FM—Mozart: Serenade #9 in D.

9:00/WNCN—Brahms: Piano Trio #2 in C, Op. 87; **Marais:** Suite for Flute, Violin & Continuo #1 in C.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; violinist Norman Carol. **Wagner:** *Der fleigende Hollander:* Ov; **Bernstein:** Serenade for Violin Solo, Strings & Percussion; **Bizet:** Suite de Concert, Roma.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, January 14–16 and 19–20

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are extremely subject to last-minute changes.

6:00
2 Today's Business
4 Today in New York
5 Jayce
7 World News
9 Jimmy Swaggart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri/Message From Garcia
Mon/Tom and Jerry
Tue/Carrascolendas
H Fri/**Movie:** Dusty
M Thu/**Movie:** Pee-wee's Big Adventure
Fri/Max Trax #28
S Wed/**Movie:** Beyond the Poseidon Adventure
Thu/Jennifer's Journey, Part 2
Fri/Magic Adventure
Mon/**Movie:** Once Bitten

6:05
H Thu/Courage
Tue/Toby and the Koala Bear

6:15
21 AM Weather

6:30
2 Morning News
4 News
5 Centurions
9 700 Club
11 Robotech
21 Nightly Business Report
H Thu/It's No Crush, I'm in Love
M Wed/**Movie:** She Wore a Yellow Ribbon
Fri/**Movie:** Molly and Me
Mon/John Cafferty
S Thu/**Movie:** Dune
Tue/**Movie:** Ape and Super Ape

6:35
H Wed/Survival Series
Mon/Safe Harbor

7:00
4 Today
5 Rambo
7 Good Morning America (cc)
11 Heathcliff
21 Lilias, Yoga and You
31 Ohayo! New York
H Mon/The Animal Alphabet
M Mon/**Movie:** Beyond the Poseidon Adventure
Tue/The History of White People in America

7:30
2 Morning Program
5 Defenders of the Earth
9 Straight Talk
11 GoBots
21 Hooked on Aerobics
H Fraggle Rock
M Thu/**Movie:** Bitter Harvest
Tue/**Movie:** The Last Time I Saw Paris
S Fri/Free to Be You and Me

7:35
S Mon/**Movie:** Mommie Dearest

8:00
5 The Flintstones
11 Galaxy Rangers
13 3-2-1 Contact
21 Sesame Street
H Wed/**Movie:** Sesame Street Presents: Follow That Bird
Thu/**Movie:** Once Bitten
Fri/**Movie:** O'Hara's Wife
Mon/**Movie:** Gremlins
Tue/**Movie:** The Philadelphia Experiment
M Fri/**Movie:** Head Office
S Wed/**Movie:** Peter Lundy and the Medicine Hat Stallion
Tue/**Movie:** Firstborn

8:30
5 My Little Pony
9 Romper Room
11 Scooby Doo
13 Mister Rogers' Neighborhood
M Wed/**Movie:** That's Dancing!
S Fri/Shirley MacLaine

9:00
2 True Confessions
4 People's Court
5 Brady Bunch
7 Morning Show
11 The Munsters
13 Sesame Street
21 Instructional Television (concludes at 3)
31 Captain Kangaroo
M Mon/**Movie:** Blood Alley
S Thu/Dire Straits

9:30
2 The Judge
4 Love Connection
5 Leave It to Beaver
9 Zoobilee Zoo
11 Rhoda
31 Body Electric
H Wed/**Movie:** Bite the Bullet
Thu/**Movie:** Eddie and the Cruisers
Fri/**Movie:** Talk to Me
M Thu/John Cafferty
Fri/**Movie:** The Old Maid
Tue/**Movie:** The Ice Pirates

10:00
2 $25,000 Pyramid
4 Sale of the Century
5 I Love Lucy
7 Jeopardy II
9 My Favorite Martian
11 Falcon Crest
31 International Television
H Mon/Welcome Home
Tue/**Movie:** The Flamingo Kid
M Thu/**Movie:** Class of '44
S Wed, Tue/**Movie:** Cattle King
Thu/**Movie:** Julius Caesar
Fri/**Movie:** The Lullaby of Broadway
Mon/**Movie:** Crisis

10:30
2 New Card Sharks
4 Blockbusters
5 Bewitched
7 Split Second
9 Abbott and Costello
H Mon/**Movie:** The Longshot
M Wed/**Movie:** The Gold Rush

11:00
2 Price Is Right
4 Wheel of Fortune
5 Wed–Fri/One Day at a Time
Mon–Tue/Value Television
7 Fame, Fortune, and Romance
9 Partridge Family
11 Best Talk in Town
H Fri/Humor and the Presidency
M Mon/**Movie:** Sweet Dreams

11:30
4 Scrabble
5 All in the Family (except Mon, Tue)
7 Webster
9 I Dream of Jeannie
11 Good Times
H Thu/The Talk Show
M Thu/**Movie:** Where Do We Go From Here?
Fri/**Movie:** Lost Horizon
Tue/**Movie:** That's Dancing!
S Tue/**Movie:** Dune

12 NOON
2 Wed–Fri/Strike It Rich
Mon–Tue/News
4 Super Password
5 Made in New York
7 Ryan's Hope
9 News
11 Sanford and Son
31 The Duchess of Duke Street
H Wed/**Movie:** Shaker Run
Thu/**Movie:** To Find My Son
Fri/**Movie:** The Jewel of the Nile
Mon/**Movie:** Tender Mercies
Tue/**Movie:** Right of Way
M Wed/**Movie:** The Aviator
S Wed/**Movie:** Young Sherlock Holmes
Thu/**Movie:** Firstborn
Fri/**Movie:** Once Bitten
Mon/**Movie:** Lady Jane

12:30
2 Young and the Restless
4 Word Play
7 Loving
11 Wed/**Movie:** The Birds and the Bees (1956). George Gobel.
Thu/**Movie:** Incident in San Francisco (1970). Richard Kiley.
Fri/**Movie:** Search (1972). Elke Sommer.
Mon/**Movie:** King (1983). Part I.
Tue/**Movie:** King (1983). Part II.

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** And Your Name Is Jonah (1979). Sally Struthers.
Thu/**Movie:** The Shadow Box (1980). Joanne Woodward.
Fri/**Movie:** Bittersweet Love (1977). Lana Turner.
Mon/**Movie:** Lady in the Dark (1944). Ginger Rogers.
Tue/**Movie:** Summer Stock (1951). Judy Garland.
31 War and Peace (except Thu, Tue)
Thu/Playing Shakespeare: Passion and Coolness
Tue/Tantra of Gyuto
M Thu/**Movie:** The Last Time I Saw Paris
Mon/**Movie:** The Member of the Wedding

1:30
2 As the World Turns
H Wed/Liza in London
Mon/Not *Necessarily* the News
M Tue/**Movie:** Lost Horizon

2:00
4 Another World
5 Dennis the Menace
7 One Life to Live
31 Wed/The Living Planet
Thu/Odyssey
Fri/The Making of the Continent
Mon, Tue/The Pallisers
H Thu/**Movie:** Tender Mercies
Fri/Phil Collins
Mon/**Movie:** Garbo Talks
Tue/**Movie:** Troll
M Wed/**Movie:** Beyond the Poseidon Adventure
Fri/**Movie:** Mrs. Soffel
S Wed/**Movie:** Mass Appeal
Thu/**Movie:** A Piano for Mrs. Cimino
Fri/**Movie:** Where the Boys Are
Tue/**Movie:** J. Edgar Hoover

2:30
2 Capitol
5 The Jetsons
11 Superfriends (except Mon)
13 French Chef
M Mon/A Gospel Session
S Mon/Shirley MacLaine

3:00
2 Guiding Light
4 Santa Barbara
5 Silverhawks
7 General Hospital
9 Vegas
11 Smurfs
13 Wed/Justin Wilson's Louisiana Cooking
Thu/Great Chef s of Chicago
Fri, Mon/Frugal Gourmet
Tue/Microwaves Are for Cooking
21 Lilias, Yoga and You
31 Wed/Mechanical Universe
Thu/Educational Computing
Fri, Tue/Rockschool
H Wed/**Movie:** Silver City
Fri/**Movie:** Dusty
M Thu/**Movie:** Outlaw Blues

3:30
5 She-Ra
11 Ghostbusters
13 Wed/Woodwright's Shop
Thu/Hometime: Drywall
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons: The Well Heated House
21 Hooked on Aerobics
31 Video Music Box
H Thu, Tue/Courage
M Mon/**Movie:** Operation Pacific

4:00
2 Divorce Court
4 Donahue
5 He-Man
7 Oprah Winfrey Show
9 Police Woman
11 G. I. Joe
13 Sesame Street
21 Mister Rogers' Neighborhood
H Thu/It's No Crush, I'm in Love
Mon/Safe Harbor
Tue/Toby and the Koala Bear
M Wed, Tue/The History of White People in America
Fri/**Movie:** The Night the Lights Went Out in Georgia
S Wed/**Movie:** Peter Lundy and the Medicine Hat Stallion
Thu/**Movie:** Ape and Super Ape
Fri/Free to Be You and Me
Mon/Jennifer's Journey, Part 3
Tue/Magic Adventure

4:30
2 Superior Court
5 Thundercats
11 The Transformers
21 3-2-1 Contact

㉛ Wed/Window on World TV
Thu/Heritage: Civilization and the Jews
Fri/**Special:** Somebody Marched for Me
Mon/Bradshaw: On the Family
Tue/Moments in Time

Ⓗ Fri/Welcome Home
Mon/When We First Met
Ⓜ Wed/**Movie:** Head Office
Tue/**Movie:** The Great Muppet Caper
Ⓢ Mon/Suzy's War

5:00
② ④ News

⑤ Diff'rent Strokes
⑦ News
⑨ Hart to Hart
⑪ Love Boat
⑬ Mister Rogers' Neighborhood
㉑ Sesame Street
Ⓗ Wed/Survival Series
Thu/**Movie:** Wildrose
Fri/**Movie:** The Philadelphia Experiment

Ⓜ Thu/**Movie:** Pee-wee's Big Adventure
Ⓢ Fri/Magic Adventure
Mon/**Movie:** Alice's Adventures in Wonderland

5:30
② News
⑤ Facts of Life
⑬ 3-2-1 Contact

㉛ Wed/Criminal Justice
Thu/Black Viewpoint With Gasby Greely
Fri/Albany Tonight
Mon/Insight With Earl Weber
Tue/Beyond the Headlines With Sherry Dean
Ⓗ Mon/**Movie:** Eddie and the Cruisers

Tue/**Movie:** Home From the Hill
Ⓜ Mon/**Movie:** Silverado
Ⓢ Thu/Jennifer's Journey, Part 2
Tue/**Movie:** Ape and Super Ape

5:45
㉛ News From City Hall

Weeknights, January 14–16 and 19–20

WED., JAN. 14

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Computer Chronicles
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** The Flamingo Kid
Ⓜ **Movie:** She Wore a Yellow Ribbon
Ⓢ **Movie:** Beyond the Poseidon Adventure

6:30
⑤ WKRP in Cincinnati
⑦ News
⑪ Benson
⑬ Nightly Business Report
㉑ Long Island Report

7:00
② ④ News
⑤ M*A*S*H
⑦ Jeopardy
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Body Watch
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Profiles of Nature: The Waterfowl Art of Maynard Reece

8:00
② My Dissident Mom
④ Highway to Heaven
⑤ **Movie:** Frankenstein and the Monster From Hell (1974). Peter Cushing.
⑦ Perfect Strangers
⑨ News
⑪ **Movie:** Welcome Home, Johnny Bristol (1971). Jane Alexander.
㉑ National Geographic Special: Lions
㉛ **Special:** Somebody Marched for Me
Ⓗ **Movie:** The Breakfast Club
Ⓜ **Movie:** Operation Pacific
Ⓝ **Movie:** Breathless
Ⓢ **Movie:** Brothers

8:30
⑦ Head of the Class
⑨ Million Dollar Chance of a Lifetime
⑬ Metroline: Alcohol in the Workplace
Ⓢ Best of Bizarre

9:00
② Magnum, P.I.
④ Gimme a Break
⑦ Dynasty
⑨ Benny Hill
⑬ National Geographic Special: Lions
㉑ **Movie:** Mother Teresa (1986). Documents the life and work of Mother Teresa, winner of the Nobel Peace Prize in 1979 for her work with the poor.
㉛ Bobby Knight: On the Record
Ⓢ Just for Laughs

9:30
④ **Special:** Spitting Image: The Ronnie and Nancy Show—English spoof of American celebrities represented by life-size puppets.
⑨ **Hockey:** Rangers vs. Calgary (concludes at 12:30, approx.)

10:00
② The Equalizer
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel
⑬ **Movie:** Mother Teresa (1986)
㉛ First Edition
Ⓗ The Hitchhiker
Ⓜ **Movie:** Blood Alley
Ⓝ **Movie:** Heimat II and III
Ⓢ **Movie:** Mass Appeal

10:30
⑪ News
㉑ To Live for Ireland
Ⓗ The Hitchhiker

10:45
㉛ Risking It All

11:00
② ④ ⑦ News
⑤ Joan Rivers
⑪ Odd Couple
㉑ Monty Python's Flying Circus
Ⓗ **Movie:** Black Moon Rising

11:30
② Adderly
④ Tonight Show
⑦ Nightline
⑪ The Honeymooners
⑬ Ossian, American Boy/Tibetan Monk
㉑ TV Classics

11:45
Ⓢ **Movie:** One Night Only

12 MIDNIGHT
⑤ Kojak
⑦ Nightlife
⑪ Star Trek
⑬ Masterpiece Theatre: Goodbye, Mr. Chips
㉑ Long Island Report
Ⓜ **Movie:** Head Office

12:30
④ David Letterman
⑦ New Dating Game
⑨ Entertainment Tonight
Ⓝ **Movie:** Bring On the Night

12:40
② **Movie:** The Fantastic Journey (1977). Carl Franklin.

12:45
Ⓗ **Movie:** Flesh and Blood

1:00
⑤ I Love Lucy
⑦ **Movie:** Say Goodbye, Maggie Cole (1972). Susan Hayward.
⑨ Joe Franklin Show
⑪ Twilight Zone

1:20
Ⓢ **Movie:** Young Sherlock Holmes

1:30
④ ⑪ News
⑤ Check It Out

1:35
Ⓜ **Movie:** Heaven Help Us

2:00
② News
④ Crosswits
⑤ **Movie:** Best Foot Forward (1943). Lucille Ball. Musical comedy about a movie star who visits a small-town high school and becomes involved in a national scandal.
⑨ **Movie:** Ninja Mission (1978). Christopher Kohlberg.
⑪ Harry O

2:30
④ Sally Jessy Raphaël
⑦ Branded

2:55
Ⓗ **Movie:** Re-Animator

3:00
④ Ask Dr. Ruth
⑦ The Avengers
⑪ Keys to Success

3:15
Ⓢ Brothers

3:25
Ⓜ The History of White People in America

3:30
④ Here's Lucy
⑪ Emergency One!

3:45
Ⓢ **Movie:** Twice in a Lifetime

3:55
Ⓜ **Movie:** Missing in Action 2: The Beginning

4:00
④ Ben Casey
⑦ Tales of the Unexpected
⑨ **Movie:** Shogun Assassin (1980). Kayo Matsuo.

4:02
⑤ Make Room for Daddy

4:25
Ⓗ **Movie:** The Breakfast Club

4:30
⑦ Tales of the Unexpected
⑪ Emergency One!

5:00
④ Here's Lucy
⑦ Card Sharks

5:30
④ Here's Lucy
⑦ Morning Stretch
⑨ ⑪ News
Ⓜ Max Trax #28

THU., JAN. 15

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Body Watch: Mastering Pain—Presents the latest information on acute pain and its treatment.
㉛ Italian programming (concludes at 8)
Ⓢ Mom and Dad Can't Hear Me

6:30
⑤ WKRP in Cincinnati
⑦ News
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Long Island Report
Ⓜ John Cafferty

7:00
② ④ News
⑤ M*A*S*H
⑦ Jeopardy
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Profiles of Nature: Galapagos
㉑ Nightly Business Report
Ⓗ The Talk Show
Ⓜ **Movie:** Gotcha!
Ⓢ Dire Straits

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer
㉑ Profiles of Nature: The Herring Gull
Ⓗ **Movie:** Once Bitten (cc)

8:00
② Shell Game
④ Cosby Show
⑤ **Movie:** Big, Bad Mama (1974). Angie Dickinson.
⑦ Our World
⑨ News
⑪ **Movie:** The Sting (1973). Robert Redford, Paul Newman. Great Scott Joplin ragtime music in this entertaining con-artist film; winner of seven Academy Awards.
㉑ Wild America
㉛ Ascent of Man
Ⓝ **Movie:** The Meadow
Ⓢ **Movie:** Dune

8:30
④ Family Ties
⑨ Million Dollar Chance of a Lifetime
⑬ Currents: Parenting Our Parents
㉑ This Old House

9:00
② Simon & Simon
④ Cheers
⑦ The Colbys
⑨ **Movie:** Caboblanco (1980). Charles Bronson.
⑬ **Special:** In Remembrance of Martin.
㉑ Mystery!: Agatha Christie's Miss Marple
㉛ Masterpiece Theatre: Goodbye, Mr. Chips
Ⓗ **Movie:** Act of Vengeance
Ⓜ **Movie:** The Annihilators

9:30
④ Night Court

10:00
② Knots Landing
④ L.A. Law
⑤ ⑪ News
⑦ 20/20
⑬ Smithsonian World
㉑ Masterpiece Theatre: Goodbye, Mr. Chips
㉛ Mystery!: Agatha Christie's Murder As Announced
Ⓝ **Movie:** Heimat IV and V

10:30
⑪ News
Ⓜ **Movie:** Code of Silence
Ⓢ **Movie:** That Was Then . . . This Is Now

11:00
② ④ ⑦ News
⑤ Joan Rivers
⑨ Carol Burnett
⑪ Odd Couple
⑬ Channel Crossings
㉑ Monty Python's Flying Circus
Ⓗ Inside the NFL

11:30
② Night Heat
④ David Letterman
⑦ Nightline
⑨ Cannon
⑪ The Honeymooners
㉑ TV Classics

12 MIDNIGHT
⑤ Kojak
⑦ Nightlife
⑪ Star Trek
㉑ Long Island Report
Ⓗ **Movie:** The New Kids
Ⓝ **Movie:** Colonel Redl

12:15
Ⓜ **Movie:** Mean Streets (cc)

12:20
Ⓢ **Movie:** Firstborn

12:30
④ David Letterman
⑦ New Dating Game
⑨ Entertainment Tonight

12:40
② **Movie:** The Last Survivors (1975). Martin Sheen.

1:00
⑤ **Special:** World Music Video Awards
⑦ **Movie:** Gable and Lombard (1976). James Brolin, Jill Clayburgh.
⑨ Joe Franklin Show
⑪ Keys to Success

1:30
④ ⑪ News

1:35
Ⓗ **Movie:** Almost You

2:00
② News
④ Crosswits
⑨ **Movie:** Enter the Ninja (1981). Franco Nero.
⑪ Streets of San Francisco

2:10
Ⓜ **Movie:** Manhunt
Ⓢ **Movie:** Blood Ties (cc)

2:30
④ Sally Jessy Raphaël

3:00
④ Ask Dr. Ruth
⑤ **Movie:** Girl Crazy (1943). Mickey Rooney, Judy Garland. Delightful musical that has a playboy falling for a young woman on a dude ranch; great Gershwin score.
⑪ Lifestyles of the Rich and Famous

3:15
Ⓗ The Hindenburg . . . Ship of Doom

3:30
④ Here's Lucy
⑦ Branded

3:45
Ⓜ **Movie:** Melody in Love

TELEVISION

3:50
H **Movie:** The Falcon and the Snowman

4:00
4 Ben Casey
7 Tales of the Unexpected
9 **Movie:** Get Down and Boogie (1975). Trina Parks.
11 Chips

4:10
S **Movie:** Ape and Super Ape

4:30
7 Tales of the Unexpected

5:00
4 Here's Lucy
7 Card Sharks
11 One Step Beyond

5:25
M John Cafferty

5:30
4 Here's Lucy
7 Morning Stretch
9 11 News

FRI., JAN. 16

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Microwaves Are for Cooking
31 Italian programming (concludes at 8)
M **Movie:** Just One of the Guys

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report (cc)
21 Long Island Report
S Shirley MacLaine

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: Robert Hemes, Nature Cinematographer

8:00
2 **Special:** Garfield in Paradise
4 Stingray
5 **Movie:** Gallipoli (1981). Mel Gibson. Young idealists enlist in the army and meet their fate in this engrossing W. W. II drama.
7 Webster
9 News
11 **Movie:** Madame X (1981). Tuesday Weld, Len Cariou.
21 Nature: Kingdom of the Ice Bear
31 Blake's Seven
H **Movie:** A Chorus Line
M **Movie:** Fraternity Vacation
N **Movie:** Sex Kittens Go to College
S **Movie:** Pale Rider

8:30
2 **Special:** Snoopy Is Getting Married, Charlie Brown!
7 Mr. Belvedere
9 Million Dollar Chance of a Lifetime
13 Wall Street Week

9:00
2 **Movie:** American Harvest (1986)
4 Miami Vice
7 Gung Ho
9 Being There (1979). Peter Sellers. A childlike man meets important people who mistake his silence for brilliance; Sellers is superb.
13 Great Performances: Dance in America—Ballet by Jerome Robbins
21 **Movie:** Oh, You Beautiful Doll (1949). June Haver.
31 **Movie:** Doctor Who

9:30
7 Dads

10:00
4 Crime Story
5 11 News
7 Starman
13 In a Brilliant Light: Van Gogh in Arles
H **Movie:** The Jewel of the Nile
M **Movie:** Head Office
N **Movie:** Heimat VI and VII
S **Movie:** Once Bitten

10:30
11 News
21 Wild America: Pennsylvania Whitetail
31 Elephant Games

11:00
2 4 7 News
5 Joan Rivers
11 At the Movies
13 The Surreal Eye
21 Wall Street Week

11:30
2 Keep on Cruisin'
4 Tonight Show
7 Nightline
9 Cannon
11 The Honeymooners
21 Washington Week in Review
M **Movie:** Sex Through a Window

11:45
S **Movie:** Endless Love (cc)

11:50
H 1st and Ten

12 MIDNIGHT
5 Dream Girl U.S.A.
7 Nightlife
11 Star Trek
21 Long Island Report
N **Movie:** High School Confidential

12:20
H **Movie:** Private Resort

12:30
2 **Movie:** McGarrett: Who Says Cops Don't Cry? (1979). Jack Lord.
4 Friday Night Videos
5 Star Search
7 Hot Tracks
9 Entertainment Tonight

12:55
M **Movie:** Final Justice

1:00
9 Joe Franklin Show
11 Twilight Zone

1:30
5 Solid Gold
11 News

1:40
2 **Movie:** Showdown (1973). Dean Martin.

1:45
H Inside the NFL

1:50
S **Movie:** Laura

2:00
4 News
7 New Dating Game
9 Saturday Night Live
11 White Shadow

2:30
4 Crosswits
5 **Movie:** A Day at the Races (1937). The Marx Brothers.
7 **Movie:** Dive Bomber (1941). Errol Flynn.
M **Movie:** Tuff Turf

2:45
H **Movie:** Assault on Precinct 13

3:00
4 Sally Jessy Raphaël
9 Saturday Night Live
11 Emergency One!

3:25
S **Movie:** The Lullaby of Broadway

3:30
4 Music City USA

3:52
2 Newsmakers

4:00
4 Hit City
9 The Saint
11 Emergency One!

4:20
H Bette Midler

4:22
2 **Movie:** Doctor's Secrets (1975). George Peppard.

4:25
M **Movie:** Hard Choices

4:30
4 Here's Lucy
7 Branded

5:00
4 Ben Casey
7 Hollywood Close-up
9 News
11 U.S. Farm Report

5:15
S **Movie:** White Mane

5:30
7 Siskel & Ebert & the Movies
9 11 News

MON., JAN. 19

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Woodwright's Shop
31 Italian programming (concludes at 8)

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Wild America
21 Nightly Business Report
S Robin Hood: Adam Bell

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: Great Blue Heron
H Fraggle Rock

8:00
2 Kate & Allie
4 ALF
5 **Movie:** Escape From Iran (1981). Chris Wiggins. True story of six Americans who fled from the besieged U.S. embassy in Tehran with the help of Canadian officials.
7 MacGyver
9 News
11 **Movie:** Jinxed (1982). Bette Midler, Ken Wahl.
21 Planet Earth
31 Tenko
H **Movie:** The Longshot
M **Movie:** Personal Best (cc)
N **Movie:** MacArthur's Children
S **Movie:** Mommie Dearest

8:30
2 My Sister Sam
4 Amazing Stories
9 Million Dollar Chance of a Lifetime
13 Adam Smith's Money World

9:00
2 Newhart
4 **Movie:** Crime Story (1985)
7 **Movie:** Out on a Limb (1986). Part II. Shirley MacLaine. (Part I, Sun. Jan. 18, at 8 p.m.)
9 **Special:** Mother/Daughter Beauty Pageant
13 American Playhouse: *All My Sons*
21 Nature of Things
31 New York Screening Room: Tosca's Kiss

9:30
2 The Cavanaughs
H Humor and the Presidency

10:00
2 Cagney & Lacey
5 11 News
21 **Special:** In Remembrance of Martin—Ceremonies covering the first national celebration of Martin Luther King Day
31 Diva in Concert
M **Movie:** Sweet Dreams
N **Movie:** Bring On the Night

10:15
S **Movie:** Lady Jane

10:30
11 News
H **Movie:** Too Scared to Scream

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
13 The Surreal Eye
21 Monty Python's Flying Circus

11:30
2 Simon & Simon
4 Best of Carson
7 Nightline
9 Cannon
11 The Honeymooners
21 TV Classics

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
M **Movie:** Code of Silence
N **Movie:** Heimat X and XI

12:15
H **Movie:** Not *Necessarily* the News

12:30
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40
2 **Movie:** Us Against the World (1979). Donna Mills.

12:45
H **Movie:** Certain Fury
S **Movie:** Once Bitten

1:00
5 I Love Lucy
7 **Movie:** Wing and a Prayer (1944). Don Ameche.
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 Get Smart

1:45
M **Movie:** Dance With a Stranger

2:00
2 News
4 Crosswits
5 **Movie:** McMillan: The Game of Survival (1974). Rock Hudson.
9 **Movie:** The Ivory Ape (1980). Jack Palance.
11 White Shadow

2:15
H **Movie:** The Breakfast Club

2:25
S **Movie:** One Night Only

2:30
4 Sally Jessy Raphaël

3:00
4 Ask Dr. Ruth
7 The Avengers
11 Keys to Success

3:30
4 Here's Lucy
11 **Movie:** The Daring Game (1968). Lloyd Bridges.

3:35
M **Movie:** Final Justice

3:55
H **Movie:** Flesh and Blood

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 **Movie:** The Forgotten Man (1971). Dennis Weaver.
S Robin Hood: Adam Bell

4:30
7 Tales of the Unexpected

5:00
4 Here's Lucy
7 Card Sharks
S Shirley MacLaine

5:10
M **Movie:** The Split

5:30
4 Here's Lucy
7 Morning Stretch
9 11 News

TUE., JAN. 20

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Newton's Apple
31 Italian programming (concludes at 8)

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report
M **Movie:** Daffy Duck's Movie

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Nature Watch
21 Nightly Business Report
S The Paper Chase: The Second Year—Spreading It Thin

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature

8:00
2 The Wizard
4 Matlock
5 **Movie:** The Legend of Nigger Charley (1972). Fred Williamson.
7 Who's the Boss? (cc)
9 News
11 **Movie:** Pueblo (1973). Hal Holbrook.
21 Nova
31 Spyship
H **Movie:** The Flamingo Kid

M **Movie:** On the Right Track
N **Movie:** Europa '51
S **Movie:** Mischief

8:30
7 Growing Pains
9 Million Dollar Chance of a Lifetime
13 Innovation

9:00
2 **Movie:** The Man With Two Brains (1983). Steve Martin.
4 Hill Street Blues
7 Moonlighting
9 **Movie:** Torn Curtain (1966). Paul Newman.
13 Nova
21 The Conservatives
31 Bergerac

10:00
4 **Special:** Unsolved Mysteries
5 11 News
7 Jack and Mike
13 **Movie:** The Conservatives (1985). The story of American conservatism.
31 Hitch-hikers Guide to the Galaxy
H 1st and Ten
M **Movie:** Pee-wee's Big Adventure
N **Movie:** The Meadow
S **Movie:** Firstborn

10:30
11 News
21 East of Occidental—Traces Chinese and Filipino immigration to the Northwest as well as the discrimination they faced.
31 Open All Hours
H Don Johnson's Music Video

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
21 Monty Python's Flying Circus
31 Monteith and Rand

11:30
2 T.J. Hooker
4 Tonight Show
7 Nightline
9 Cannon
11 The Honeymooners
13 Mark Russell Comedy Special
21 TV Classics
31 Penn and Teller
H **Movie:** Troll
M **Movie:** After Hours

11:45
S **Movie:** J. Edgar Hoover

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Mystery!: Agatha Christie's Miss Marple
21 Long Island Report
N **Movie:** She'll Be Wearing Pink Pyjamas

12:30
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40
2 **Movie:** Nakia (1983). Linda Evans.

1:00
5 I Love Lucy
7 **Movie:** Baker's Hawk (1976). Clint Walker.
9 Joe Franklin Show
11 Twilight Zone
H **Movie:** Re-Animator

1:10
M The History of White People in America

1:30
4 11 News
5 Get Smart

1:40
M **Movie:** Mean Streets

1:55
S **Movie:** Just for Laughs

2:00
2 News
4 Crosswits
5 **Movie:** The Clock (1945). Judy Garland. Garland made her dramatic debut in this charming love story.
9 **Movie:** Rogue and the Grizzly (1982). Dick Robinson.
11 Streets of San Francisco

2:30
4 Sally Jessy Raphaël
H **Movie:** Almost You

3:00
4 Ask Dr. Ruth
7 The Avengers
11 **Movie:** F. Scott Fitzgerald in Hollywood (1976). Jason Miller, Tuesday Weld. Chronicles Fitzgerald's Hollywood career and his ill-fated marriage; Weld is outstanding.
S **Movie:** Dune

3:30
4 Here's Lucy

3:35
M **Movie:** Richard Pyor Here and Now

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 **Movie:** Man With a Cloak (1951). Joseph Cotten.

4:10
H Bette Midler

4:30
7 Tales of the Unexpected

5:00
4 Here's Lucy
7 Card Sharks
11 One Step Beyond

5:15
M **Movie:** Manhunt

5:30
4 Here's Lucy
7 Morning Stretch
9 11 News
S Magic Adventure

Weekend, January 17–18

SAT., JAN. 17

6:00
4 New Wilderness
5 Young Edition
7 Greatest Sports Legends
9 David Toma Show
11 Tom and Jerry
H Blue Line
M **Movie:** Harvey Middleman, Fireman
S **Movie:** Mass Appeal

6:30
2 Patchwork Family
4 Father Murphy
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats

7:00
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask
H **Movie:** BMX Bandits

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon
M **Movie:** Can't Stop the Music

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 Hispanic Horizons
11 Puttin' On the Kids
13 Adam Smith's Money World
21 Sesame Street
S **Movie:** Brief Encounter

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
9 Meet the Mayors
11 White Shadow
13 Wall $treet Week
H **Movie:** Troll

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Voyagers
13 Washington Week in Review (cc)
21 **Movie:** Santa Fe Trail (1940). Errol Flynn, Raymond Massey.

9:30
5 Get Along Gang
11 Soul Train
13 One-on-One
M **Movie:** Sylvester
S **Movie:** On the Town

10:00
2 Pee-wee's Playhouse
5 Wrestling Challenge
7 Real Ghostbusters
9 Street Hawk
13 Twenty-Five Years of the Presidency
31 Body Electric
H Inside the NFL

10:30
2 Teen Wolf
4 Alvin
7 Pound Puppies
11 Three Stooges Hour
31 Owl/TV

11:00
2 Galaxy High
4 Foofur
5 **Movie:** Barquero (1970). Warren Oates, Forrest Tucker.
7 Bugs Bunny and Tweety Show
9 Wrestling Spotlight
13 Tony Brown's Journal
21 Television Makers
31 3-2-1 Contact
H **Movie:** National Lampoon's European Vacation

11:30
2 Story Break
4 Punky Brewster
7 All New Ewoks
11 Abbott and Costello movie: TBA
13 Open Mind
31 Why in the World
M **Movie:** She Wore a Yellow Ribbon
S **Movie:** Reds

12 NOON
2 Rock 'n' Wrestling
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
13 Smithsonian World
21 Gourmet Cooking
31 Video Music Box

12:30
4 Kid Video
7 Health Program
21 This Old House
H **Movie:** Mommie Dearest

1:00
2 Cover Story
4 Fight Back
7 American Bandstand
9 **Movie:** A Guide for the Married Man (1967). Walter Matthau.
11 **College Football:** North All-Stars vs. South All-Stars (concludes at 4, approx.)
13 Metroline
21 Frugal Gourmet
31 All About TV

1:15
5 **Movie:** The Beast With Five Fingers (1946). Robert Alda.

1:30
2 This Is the NFL
4 1986 All-Pro Team
7 Hot Tracks
13 This Old House
21 French Chef
31 Cityscope
M The History of White People in America

2:00
2 **College Basketball:** Virginia vs. Villanova (concludes at 4, approx.)
13 Wings Over Water
21 Joy of Painting
31 World TV Presents (Chinese programming)
M **Movie:** Brewster's Millions

2:30
4 **College Basketball:** Miami vs. Kansas (concludes at 4:30, approx.)
7 Ebony/Jet Showcase
21 Magic of Oil Painting

2:45
H **Movie:** A View to a Kill

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SOLUTIONS TO LAST WEEK'S PUZZLES

C	O	M	P	A	R	I	S	O	N	■	■	■	■	P
■	L	■	A	■	A	■	I	■	E	■	O	P	A	L
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W	A	N	D	■	E	C	T	A	L	■	L	A	M	E	■	W	R	Y
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C	O	P	E	N	H	A	G	E	N	■	M	A	N	I	T	O	B	A
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B	A	H	I	A	■	R	A	S	■	L	O	F	T	S	■	■	■	■
A	V	O	N	■	Z	E	N	■	■	I	N	E	E	■	A	N	E	W
B	A	N	G	L	A	D	E	S	H	■	A	B	R	O	G	A	T	E
E	L	G	■	E	P	I	■	T	E	A	M	■	S	P	I	G	O	T
■	■	K	I	T	■	T	E	L	A	V	I	V	■	E	N	A	■	■
S	C	O	R	E	R	■	S	O	R	I	■	O	U	R	■	S	A	M
O	R	N	A	M	E	N	T	■	A	D	D	I	S	A	B	A	B	A
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T	O	O	■	I	C	E	D	■	E	L	I	O	T	■	Y	S	E	R
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TELEVISION

3:00
⑤ **Movie:** Masters of Kung Fu (1979)
⑦ Professional Bowlers Tour
⑨ **Movie:** Divorce, American Style (1967). Debbie Reynolds.
㉑ Last Chance Garage
Ⓢ **Movie:** Mass Appeal (cc)

3:30
⑬ Ossian, American Boy/Tibetan Monk
㉑ Motorweek

4:00
② **College Basketball:** W. Virginia vs. Notre Dame and UNLV vs. Oklahoma (concludes at 6, approx.)
⑪ Puttin' On the Hits
⑬ Nova
㉑ Woodwright's Shop
㉛ Out of the Firey Furnace
Ⓜ **Movie:** American Flyers

4:30
④ **Golf:** Bob Hope Chrysler Classic
⑦ Wide World of Sports
⑪ Dance Fever
㉑ This Old House

5:00
⑤ Mission: Impossible
⑨ Wrestling
⑪ One Big Family
⑬ Innovation: The Bald Facts
㉑ Owl/TV
㉛ Country Express
Ⓗ **Movie:** You Light Up My Life
Ⓢ Robin Hood: The Betrayal

5:30
⑪ What a Country
⑬ ㉑ Newton's Apple
㉛ Debut

6:00
② The People
⑤ What's Happening Now?
⑦ News
⑨ Bosom Buddies
⑪ Fame
⑬ Nature: Kingdom of the Ice Bear
㉑ Austin City Limits
㉛ Alive From Off Center
Ⓜ **Movie:** The Ice Pirates
Ⓢ **Movie:** Eddie and the Cruisers

6:30
② ④ ⑦ News
⑤ Small Wonder
⑨ New Gidget
㉛ Eye on Dance: Dancers and Athletes—Baseball player Ron Darling, a ballet panel, and a sports psychologist compare athletics with dancing.
Ⓗ **Movie:** Troll

7:00
② News
④ Strictly Business
⑤ 9 to 5
⑦ Siskel & Ebert & the Movies
⑨ It's a Living
⑪ Tales From the Darkside
⑬ Owl/TV
㉑ All Creatures Great and Small
㉛ Looking East

7:30
② Wheel of Fortune
④ Throb
⑤ Ted Knight Show
⑦ Martin Luther King
⑨ Mama's Family
⑪ Charles in Charge
⑬ Wild America
㉛ Japan, the Living Tradition

8:00
② Outlaws
④ Facts of Life
⑤ **Movie:** Cat on a Hot Tin Roof (1958). Elizabeth Taylor.
⑦ Sidekicks
⑨ News
⑪ **Movie:** Harper (1966). Paul Newman.
⑬ ㉑ Wonderworks: Walking on Air—A young boy, confined to a wheelchair, fights friends, family, and NASA in order to make his dream of flying a reality.
㉛ Playing Shakespeare: Rehearsing the Text
Ⓗ **Movie:** National Lampoon's European Vacation
Ⓜ **Movie:** Commando
Ⓢ **Movie:** Runaway Train

8:05
Ⓝ **Movie:** UFOria

8:30
④ 227
⑦ Sledge Hammer!
⑨ House Calls

9:00
② **Movie:** Sister Margaret and the Saturday Night Ladies (1986). Bonnie Franklin.
④ Golden Girls
⑦ **Premiere:** Ohara
⑨ Entertainment This Week
⑬ Mystery!: Agatha Christie's Miss Marple
㉑ To the Manor Born
㉛ **Movie:** Playtime (1967). Leon Doyen.

9:30
④ Amen
㉑ Mother and Son
Ⓗ Not *Necessarily* the News
Ⓜ The History of White People in America

10:00
④ Hunter
⑤ News
⑦ Spenser: For Hire
⑨ **Special:** United Cerebral Palsy Telethon (concludes Sun., Jan. 18, at 8 p.m.)
⑬ Film on Film: Hollywood's Children
㉑ Agony
Ⓗ Don Johnson's Music Video
Ⓜ **Movie:** Stand Alone
Ⓝ **Movie:** Heimat VIII
Ⓢ Van Halen

10:30
⑤ Black News
⑪ News
㉑ The Fall and Rise of Reginald Perrin

11:00
② ④ ⑦ News
⑤ **Movie:** The Taking of Pelham One Two Three (1974). Robert Shaw. Exciting story of four men who hijack a New York City subway and demand a ransom.
⑪ **Movie:** Breaking Away (1979). Dennis Christopher.
⑬ **Movie:** Made for Each Other (1939). James Stewart.
㉑ Monty Python's Flying Circus
Ⓗ **Movie:** Cease Fire
Ⓢ **Movie:** Young Lady Chatterly II

11:30
④ Saturday Night Live
⑦ News
㉑ **Movie:** They Made Me a Criminal (1939). John Garfield.

11:40
Ⓜ **Movie:** Hundra

11:45
② You Write the Songs
⑦ **Movie:** Gorky Park (1983). William Hurt.

12 MIDNIGHT
Ⓝ **Movie:** Hard Choices

12:15
② **Movie:** Demon and the Mummy (1975). Darren McGavin.

12:35
Ⓢ **Movie:** Thief of Hearts

12:40
Ⓗ **Movie:** A View to a Kill

1:00
④ Ask Dr. Ruth
⑪ Dempsey and Makepeace

1:15
⑤ **Movie:** On the Beach (1959). Gregory Peck.

1:30
④ Off the Wall
Ⓜ **Movie:** Thief

2:00
④ Dancin' to the Hits
⑪ News

2:15
⑦ **Movie:** Guns of Diablo (1964). Charles Bronson.

2:20
② News
Ⓢ **Movie:** The Breakfast Club

2:30
④ This Week in Country Music
⑪ **Movie:** Lucky Lady (1975). Liza Minnelli.

2:55
Ⓗ **Movie:** Creepshow

3:00
④ **Movie:** They Made Me a Criminal (1939). John Garfield.

3:05
② **Movie:** Ski Lift to Death (1978). Howard Duff.

3:30
Ⓜ **Movie:** Young Lady Chatterly

3:50
⑦ **Movie:** The Lawless Breed (1953). Rock Hudson.

4:05
Ⓢ **Movie:** Eddie and the Cruisers

4:55
Ⓗ Not *Necessarily* the News

5:00
⑪ Insight

5:10
Ⓜ The History of White People in America

5:25
Ⓗ **Movie:** Mischief

5:30
⑦ America's Top 10
⑪ News

SUN., JAN. 18

6:00
② Community
④ Joy of Gardening
⑤ Black News
⑦ Ebony/Jet Showcase
⑨ United Cerebral Palsy Telethon (concludes at 8 p.m.)
⑪ Christian Science Monitor
Ⓜ **Movie:** The Gold Rush
Ⓢ Jennifer's Journey, Part 2

6:30
② Young Universe
④ Cliffwood Kids
⑤ Hour of Power
⑦ ⑪ Christopher Close-up
Ⓢ Mom and Dad Can't Hear Me

6:45
⑪ Davey and Goliath

7:00
② Way to Go
④ Funtastic World of Hanna-Barbera
⑦ Faith for Today
⑪ Gospel Hour

7:05
Ⓗ Survival Series

7:30
② For Our Times
⑤ Jimmy Swaggart
⑦ This Is the Life
⑬ Sesame Street
Ⓜ **Movie:** The Slugger's Wife
Ⓢ Blind Sunday

8:00
② Today's Business
⑦ Insight
⑪ Ever Increasing Faith
㉑ The Perkins Family
㉛ Italian programming (concludes at 2 p.m.)
Ⓗ **Movie:** Sesame Street Presents: Follow That Bird

8:30
⑤ Real Estate Today
⑦ Tiempo
⑬ Mister Rogers' Neighborhood
㉑ The Real Adventures of Sherlock Jones and Proctor Watson
Ⓢ Pudd'nhead Wilson

9:00
② Sunday Morning News
④ Visiones
⑤ Plastic Man
⑦ Showcase of Homes
⑪ Inhumanoids
⑬ Sesame Street (cc)
㉑ Wonderworks

9:30
④ Positively Black
⑤ Danger Mouse
⑦ World of Photography

⓫ Jem
Ⓗ Fraggle Rock
Ⓜ **Movie:** Diane

10:00
❹ Essence
❺ World of Disney
❼ America's Top Ten
⓫ Photon
⓭ Supergran
㉑ To the Manor Born
Ⓗ The Hindenburg . . . Ship of Doom
Ⓢ **Movie:** Young Sherlock Holmes

10:30
❷ Face the Nation
❹ McLaughlin Group
❼ Hollywood Close-up
⓫ Three Stooges
⓭ The Perkins Family
㉑ Mother and Son
Ⓗ **Movie:** Murphy's Romance

11:00
❷ Community
❹ Meet the Press
❺ **Movie:** Tarzan and the Green Goddess (1938). Bruce Bennett.
❼ News Conference
⓭ Owl/TV
㉑ Agony

11:30
❷ Newsmakers
❹ News 4orum
❼ David Brinkley
⓫ **Movie:** Hit the Ice (1943). Bud Abbott, Lou Costello.
⓭ Wonderworks: Walking on Air
㉑ The Fall and Rise of Reginald Perrin
Ⓜ The Movie Show #6

12 NOON
❷ **Basketball:** Houston vs. Boston (concludes at 2:30, approx.)
❹ First Estate: Religion in Review
㉑ Nature: Kingdom of the Ice Bear
Ⓢ The Paper Chase: The Second Year—Birthday Party

12:15
❺ **Movie:** The Delicate Delinquent (1957). Jerry Lewis.

12:30
❹ Today in New York
❼ Business World
⓭ Inside Albany
Ⓗ **Movie:** Once Bitten
Ⓜ **Movie:** Where Do We Go From Here?

1:00
❹ **College Basketball:** North Carolina State vs. North Carolina (concludes at 3, approx.)
❼ Like It Is
❾ United Cerebral Palsy Telethon (concludes at 8 p.m.)
⓫ **Movie:** That's My Boy (1951). Dean Martin, Jerry Lewis.
⓭ Firing Line
㉑ **Movie:** Mother Teresa (1986)
Ⓢ **Movie:** The Badlanders

2:00
❼ **College Basketball:** L.S.U. vs. Kentucky (concludes at 4, approx.)
⓭ Great Performances: Dance in America—Ballet by Jerome Robbins
㉛ World TV Presents (Chinese programming)
Ⓗ **Movie:** Iron Eagle
Ⓜ **Movie:** Bitter Harvest

2:30
❷ **College Basketball:** Syracuse vs. Michigan (concludes at 4:30, approx.)
❺ **Movie:** The Eagle Has Landed (1977). Michael Caine.
㉑ To Live in Ireland
Ⓢ **Movie:** National Lampoon's European Vacation

3:00
❹ Sportsworld—World Professional Figure Skating Championships
⓫ **Movie:** The Baltimore Bullet (1980). James Coburn.
⓭ Television Makers
㉑ European Journal
㉛ Washington Week in Review

3:30
㉑ Tony Brown's Journal
㉛ European Journal

4:00
❼ **College Basketball:** Louisville vs. Purdue (concludes at 6, approx.)
⓭ **Special:** Remembrance of Martin
㉑ Inside Albany
㉛ Tony Brown's Journal
Ⓗ **Movie:** Shaker Run
Ⓜ **Movie:** The Slugger's Wife

4:05
Ⓢ **Movie:** Marie: A True Story

4:30
❷ **Special:** World Triathlon Championship
❹ **Golf:** Bob Hope Chrysler Classic
㉑ Adam Smith's Money World
㉛ World Chronicle

5:00
❺ **Special:** Distant Replay—The Green Bay Packers
⓫ Fame
⓭ National Geographic Special: Lions
㉑ Wall Street Week
㉛ Hello Jerusalem

5:30
㉑ One-on-One
Ⓗ Fraggle Rock

6:00
❷ ❼ News
❺ **Movie:** The Haunting Passion (1977). Jane Seymour.
⓫ **Movie:** Sahara (1984). Brooke Shields.
⓭ Currents
㉑ National Geographic Special: Lions
㉛ U.S. Nippon Newscope
Ⓗ **Movie:** This Is Elvis
Ⓜ **Movie:** Turk 182!
Ⓢ **Movie:** The Jewel of the Nile

6:15
㉛ Business Nippon

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review

6:45
㉛ Newscope Special

7:00
❷ 60 Minutes
❹ Our House
❼ Disney Sunday Movie
⓭ Planet Earth
㉑ Doctor Who
㉛ Japanese Theatre

8:00
❷ Murder, She Wrote
❹ Valerie
❺ Solid Gold
❼ **Movie:** Out on a Limb (1986). Part I. Shirley MacLaine.
❾ David Toma Show
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Elephants
㉛ The Story of Africa
Ⓗ **Movie:** Murphy's Romance
Ⓜ **Movie:** After Hours
Ⓢ **Movie:** Young Sherlock Holmes

8:05
Ⓝ **Movie:** Where the Green Ants Dream

8:30
❹ Easy Street
❾ Face-off
㉑ The Hitch-hiker's Guide to the Galaxy

9:00
❷ **Movie:** Warm Heart, Cold Feet (1986). Tim Matheson.
❹ **Movie:** Blood Vows—The Story of a Mafia Wife (1986). Melissa Gilbert.
❺ Star Search
❾ New Jersey People
⓫ The Jeffersons
⓭ Masterpiece Theatre: Goodbye, Mr. Chips
㉑ Blake's Seven
㉛ Bradshaw: On the Family

9:30
❾ In Depth
⓫ Keys to Success

9:45
Ⓝ Werner Herzog Eats His Shoe

10:00
❺ ⓫ News
❾ Straight Talk
⓭ Yes, Minister
㉑ Mystery!: Agatha Christie's Miss Marple
㉛ Window on World Television
Ⓗ 1st and Ten
Ⓜ The Movie Show #6
Ⓢ Brothers

10:05
Ⓝ **Movie:** Heimat IX

10:30
❺ Sports
⓫ At the Movies
⓭ Fawlty Towers
Ⓗ **Movie:** Iron Eagle
Ⓢ Best of Bizarre

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Independent Focus
㉑ Nanny
Ⓜ **Movie:** The Coca-Cola Kid
Ⓢ **Movie:** Missing in Action 2: The Beginning

11:15
❷ News

11:30
❺ Check It Out
❼ News
❾ It Is Written
⓫ The Honeymooners

11:45
❷ ❼ Sports

12 MIDNIGHT
❷ Rockford Files
❹ Sports Machine
❺ Mission: Impossible
❼ **Movie:** Doomsday Flight (1966). Jack Lord, Van Johnson.
❾ Jimmy Swaggart
⓫ Star Trek
㉑ Matisse in Nice

12:30
❹ Heroes: Made in the U.S.A.
Ⓗ **Movie:** Once Bitten
Ⓝ **Movie:** 28 Up

12:40
Ⓜ **Movie:** McCabe and Mrs. Miller

12:45
Ⓢ **Movie:** That Was Then . . . This Is Now (cc)

1:00
❷ Peter Gunn
❹ Ghost Story
❺ Naked City
❾ Joe Franklin Show
⓫ Tales From the Darkside

1:30
❷ Mr. Lucky
❹ Visiones
⓫ News

2:00
❷ News
❹ First Estate: Religion in Review
❺ Christian Children's Fund
❼ **Movie:** Untamed (1955). Tyrone Power.
❾ **Movie:** The Runaround (1946). Rod Cameron.
⓫ Wall Street Journal

2:10
Ⓗ Robert Klein

2:30
❺ World Vision
⓫ **Movie:** Firecreek (1968). James Stewart.

2:35
Ⓢ **Movie:** The Jewel of the Nile

2:45
Ⓜ **Movie:** Melody in Love

3:15
Ⓗ **Movie:** Black Moon Rising

4:00
❼ Tales of the Unexpected
❾ Return of the Saint

4:25
Ⓜ **Movie:** Alamo Bay
Ⓢ **Movie:** National Lampoon's European Vacation

4:30
❼ Tales of the Unexpected
⓫ Lou Grant

5:00
❼ Card Sharks
❾ News
Ⓗ **Movie:** Sno-Line

5:30
❹ Here's Lucy
❼ Morning Stretch
❾ ⓫ News

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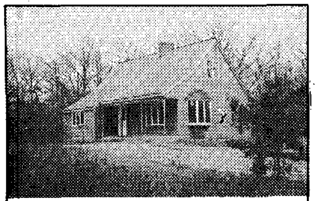

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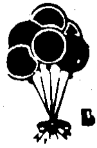

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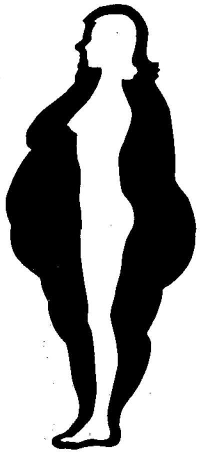

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There Goes My Baby—He's articulate, stylish, good-looking/cute. Has a sense of humor, chivalry and adventure, secure in career, Jewish, 30's, tall (5'10" plus), Manhattanite. I'm a sexy, worldly, green-eyed blond with an infectious laugh. Outwardly independent, inwardly shy, no time for bars. We will share our passion to movies, art, fireplaces, oceans, country roads, foreign travel, night life, rock and roll, and if possible, romance. Sound like fun? Send note/photo. No smokers/shleppers. NYM D988.

Have It All—59, Jewish woman, good job, good family, good friends, but do not have that special man to care about. Attractive, 5'6", slim, sharing, caring and vivacious. NYM A165.

Attractive, Fun, Kind—Single female professional, 32, financially secure, bright, ambitious, 5'2", athletic, slim. Enjoys success, laughter, dining, travel, city, country, good conversation, quiet times. Seeks gentleman counterpart, 28-38, 5'9" plus, for friendship, adventure, lasting romance. Note/photo/phone. NYM D989.

Vivacious, Attractive Redhead—39, enjoys work and working out; seeks sensitive, slim, single man, 35-50, for caring relationship. Photo/note. NYM A166.

Almost Self-Assured—If you are highly intelligent, almost self-assured, semi-delightful, or within hailing distance of beautiful and could theorize spending religious holidays in Vegas, then you just might find me interesting. I'm 35, a rather physically appealing, unpretentious, unreconstructed, leftist criminal lawyer guy. Photo/bio. NYM D987.

Sexy, Pretty, Warm—31, professional, Jewish lady, seeks special man to share movies, music, romance. Photo/phone. NYM A164.

Soft, Shapely, Stylish—Pretty professional woman, 44; lively mind, literate, imaginative, venturesome, good-natured, supportive. Avid interest in books, music, movies and outdoors. Seeks talkative, tender, vibrant, good-humored man to cherish and share in nurturing, playful, committed relationship. NYM D990.

Jewish Male Attorney, 29—Seeks intelligent, beautiful, slim, professional female who likes movies, dinners, museums, travel. Photo/phone/letter. NYM D991.

Loveworthy, Slim, European Blond—In southern CT, 43, seeks huggable, tall, bright man. NYM D992.

Striking, Slim, Sophisticated Female—Well traveled, 31, who loves museums, horseback riding, opera, biking and knows how to live life, seeking long term relationship. Right person has zest for life, sense of humor and realizes importance of family ties. NYM A167.

Woman Wanting To Love A Man—Sweet and pretty, 40, professional woman, most endearing, seeks unmarried man, politically liberal and able to engage in a promising relationship. Manhattan resident preferred. NYM D993.

Gentle, Loyal Man—Tall, traditional, trim, 34, established investment banker. Answer my wish: slim female, 23-30, zest for life, Christian, looking for warmth, commitment, family. Photo. NYM D994.

Bright, Attractive Jewish Woman—5'7", fashion designer, vivacious, warm and caring; would like to meet an attractive, successful, kind man, 42-55, to share the experiences life has to offer. Photo, please. NYM A168.

Attorney—32, Jewish, 5'10", almost handsome, wishes to fall endlessly in love with a woman of warmth and beauty. Photo, please. NYM D995.

Adventurous, Attractive—Fun-loving, bright woman, seeks mature, intelligent, vigorous man, 38-50. NYM A169.

Lovely, Attractive Psychologist—With European background, 40, who likes music, history, children and the outdoors. Looking for caring, interesting man with European and academic affinities, 40-50, for meaningful realtionship. NYM C155.

Playful, Smart, Pretty Sculptor—Warm, mid-life, seeks nice, non-smoking man with sense of humor. NYM D996.

Gere Looks, Willis Humor, 29, Rich—Seeks pretty, petite Jewish gal, for mysterious, long-term adventure. Send photo, start packing. NYM D997.

Handsome Psychologist—40, looks much younger, sincere, introspective, down-to-earth, looking for bright, attractive woman, 20's-30's. Photo, please. NYM A170.

Lonely NJ Man, 30—Good-looking, free spirit, seeking pretty, romantic, sensible lady to share love, life, good/bad times. I have a disability which has not handicapped me but has gifted me with rare strength, compassion and genuineness not found in the average guy. Note/photo/phone. NYM D998.

X-Country Skier—(Or would-be), 30-40, sought by happy, hot-looking Manhattan female with snowhouse and penthouse, for healthy winter fun - all kinds. Responsible, successful, playful, very attractive, kind, love my work (in the arts), and seek same. Open to possibility of marriage and family. Note with photo, nice. NYM A171.

No Skinny Model For Me—Reasonable-looking, lean, introspective, Ivy-educated entrepreneur, 42, with charm and a quick wit, seeks a nice woman with a memorable personality, unusually full-figured but not heavy. Photo/phone. NYM D999.

Handsome Jewish Doctor—28, 5'11", slim, athletic, romantic, seeks attractive, non-smoking, fun-loving Jewish female, 23-28. Photo, a must. NYM D1000.

Exceptional NYC Woman—Donna Mills look-alike. Possessed of beauty, brains and business acumen, mid 30's, and mother of 1; seeks laughing, loving, relationship with Jewish man, 35-47, who is sensitive, funny and successful. Photo. POB 20259, Cherokee Sta. NYC, 10028.

55, Tall, Slim, Mod—Classical ballet dancer for 25 years, was teenage photographer's model; married a widower with 2 teenage children when 37, widowed in 1980. Now a word-processing systems technician. Smoker, non-drinker, non-religious Christian, Queens resident; bright lively, nice. NYM A172.

Bright, Beautiful, Slim—Imaginative and adventurous woman, 40. Seeks intelligent, secure, handsome, unconventional man, 40-50, to share, care and frolic. NYM C157.

Gay Man—31, good-looking, professional, well-built, interested in music, exercise, humor and wine, seeks special man to share the above. Photo/phone. NYM A173.

I Have Warmth—And caring to give to a special man, who enjoys the companionship of a pretty, blond, blue-eyed, slim, 5'5" woman. I am a successful, professional woman with a wide range of interests, who would like to meet a man in a similar position, between the ages of 40-48. NYM C158.

I Am A Very Successful, Bright—Cute, funny, Jewish woman, 34, who is part adult, part kid. Besides tennis, running, movies, work, dining out, city life, weekends away, I love to party and be with friends. I would like a Jewish guy, 30's, to be my best friend, lover, partner to enhance my already terrific life. Be successful, fun, daring, huggable and happy with who you are. NYM A174.

Amer-Asian Designer-Entrepreneur—36, 5'4", successful, creative, outgoing, elegant, neat, warm, sincere. Seeks dynamic, fun, successful, sophisticated, handsome, mature, stylish man (36-45) for serious relationship. Non-smoker. Interests: European travels, French cooking, arts, music, racquetball, romantic times, more. Note/photo/phone. NYM P001.

Chinese Food, Springsteen—Blue jeans, movies, my work, Manhattan, books (Graham Greene thru Mickey Spillane), travel, children, history and surprises are my favorite things. I am 5'8", 120 lbs, single female who is honest and undemanding. Are you a single male, 28-45, stable, trustworthy and honest? Letter/phone. NYM D958.

Very Attractive, Classy, Feminine—Blond attorney, 32, Ivy-educated, former dancer, intelligent, quick-witted, athletic, great cook. Seeks old world male professional, 35-45, tall, dark, very successful, very intelligent, athletic and generous, who is used to the finer things in life and knows how to care for a lady who has a great deal to offer. NYM A175.

Handsome, Successful Artist—6'2", 39, occasional weekend entertainer; seeks tall Jewish artist, musician, singer or actress, 25-35, for lifetime duet, including nursery rhymes. Photo. NYM P002.

Let's Ice-Skate—Attractive, 34, Irish, successful, caring, fit, likes kids, antiques. Photo/bio. NYM C160.

Widower - Retired Teacher—Prepossessing; seeks vivacious, attractive woman, sixties, to enjoy life with, share varied interests and warm, caring relationship. Bio/phone. NYM C161.

Unique, Classy Lady—Beautiful brown eyes, 30, 5'7", sensitive, pretty, smart, caring executive. Seeks special Jewish man, 28-38, bright, attractive, secure, successful. To share theater, weekend trips, romance, dining out, travel, fitness, close friends, good conversation, lasting relationship. Photo/phone/bio. NYM P003.

Waspy, Witty, Trial Lawyer—6'3", 185, blue eyes, very handsome, athletic, 39. Seeks sane, slim woman with beauty of soul, mind and face, career-involved - not obsessed; to share music, tennis, ballet, passion, tenderness, trust. Photo/phone/bio, a must. NYM A177.

Sleek Sports-Car Lines—Mercedes stability, jeep outlook on life and station wagon values. Connecticut showroom. To qualify, you must be male, 40-50, over 5'9". NYM C162.

Friendship, Communication—Emotional connection link to make a beautiful relationship and more! Pretty, bright, 41, professional, newly single, Jewish mom, sensuous, sensitive, giving, fit, 5'7", size 10, self supporting and fun loving. Seeks Jewish man, bright, sensitive, 39-53, well educated, over 5'9", accomplished. Importantly we both share understanding of his and/or my children (not ours) and their needs without neglecting our own. Photos, exchanged. NYM A178.

Start 1987 Right!—Petite, attractive female - warm, caring, sensitive. Seeks caring, secure male, 50-60. NYM P004.

Financially Successful Jewish Male—Seeking to meet attractive, Jewish female, 28-38. I enjoy music, dining out, sports and the health club. Consider myself to be attractive, romantic, sincere, honest and fun loving. Seeking someone with similar background and interests. Photo optional. NYM C163.

Cosmopolitan Blond (30's)—Romantic, warm, educated, Christian woman, interested in sailing, poetry and a serious-minded gentleman. Photo. NYM P007.

Pretty, Petite, Polished—NJ lady, 33, seeks compassionate, confident, affectionate, handsome DDS/MD/JD, 35-50, seeking a warm, responsible, well-educated woman. Photo/phone. NYM P006.

Warm, Attractive Man Wanted—I am an educated, Oriental beauty, 25, looking for a special, successful man to share a healthy, happy, adventurous life together. I am proud of myself and have almost all, but you. Please respond. You will never be disappointed. Lets light up '87 and build a good life together. NYM A179.

Manhattan, Tuscany, Nauset—Steamers, the Bard, Sarah Vaughan, good talks, walks and laughter. Attractive, intelligent, fun-loving, petite, professional woman, 52, seeks tall, successful, non-smoking man to share it all. Letter/photo, please. NYM C164.

Charlotte Rampling Type—Beautiful Manhattanite, 31, creative, financially secure, an interest in the stock market, seeks a successful man, American or European. Photo, please. NYM A180.

High-Energy Lady—Seeks electric outlet for romantic sparks. I'm slender, pretty, dark-eyed, sensitive, imaginative, warm, successful. I love baseball, swimming, beaches, theater, good talk. If you're 45-55, single, worldly, funny, successful, smart, fit and Jewish, let's test the current. Photo/phone/bio. NYM P008.

Attractive, Spunky Blond—30, athletic; country girl at heart, yet successful city-dweller. You're a fun, sincere, spontaneous guy, 30-40. Photo/phone. NYM P009

Successful, Handsome Attorney, 25—It would be criminal if you don't answer this summons. Career keeps me too busy to meet in conventional ways. Seeking very pretty Jewish gal; vivacious, slim professional, never married, 21-26, 5'4" plus. Recent photo, a must. NYM P010.

Lovely, Lively Lady—Creative professional. Petite, slim. Great humor, taste, sensitivity, heart. 45. Seeks wonderful, caring man, 38-53. No nicotine. Note/Photo/ phone. NYM C166.

Soft Executive Fox—30's, Jewish. Lover of music, NYC, outdoors, intellect, motorcycles, friends and down-to-earth people. Seeks grown up male who can combine lust with domesticity. Be 40 plus, physically, financially and emotionally fit if you reply with note and photo if handy. NYM A181.

Tuned-In-To-Life Woman—50, wants useful, spirited, versatile man for fun and sharing. Home phone. NYM C167.

GQ Material—Absolutely adorable, incurably romantic with intelligence and eclectic tastes, looking for that special woman. If you're slender, attractve, honest, affectionate and refined with joie de vivre, looking for someone to cuddle with cold winter nights, this Jewish male, 28, has dreamed about you. This ad is for real, if you are. Photo/phone. NYM P011.

Man Needs Woman—Me: 31, 5'9", 160 lbs, nice-looking Jewish male; very successful, healthy, good shape, racquetball, skiing, East Hampton, smart, opinionated, honest, warm and fun. Ready for marriage/kids. You: 25-31, attractive, healthy, good figure, employed, Jewish. No smokers, cats, disco or drugs. Phone/bio/photo. NYM C176.

STRICTLY PERSONALS

Petite, Cultured Woman—Seeks 50ish man for sincere relationship. NYM A182.

No Time For The Waiting Game—Pretty, trim, Ivy professional woman, seeks life companion. You are a divorced or widowed man, 55-65, successful, like to laugh, earthy but intellectual. I love country walking, bird-watching, all the arts, travel - and more travel. NYM P012.

You've Got A Friend And More—I'm pretty in pink, sensual in black, vivacious, slim, Jewish and 35. You are professional, 31-41, tall, athletic, outgoing and sincere. Photo/bio. NYM A183.

"It Is A Truth—Universally acknowledged that a single man in possession of a good fortune must be in want of a...". Such a gentleman may choose to fill the blank in his life with this warm, lovely, 40-years-young woman with a wonderful sense of humor. This woman will respond to such a gentleman's note. NYM P013.

It Is Lonely At The Top!—Very handsome, single Jewish man, age 30, well-built, 5'9", 145 lbs, warm, dark eyes with charming personality to match...Owner of lucrative, international hi-tech engineering and manufacturing firm, several houses, big cars...Eagerly seeks pretty, sexy, slim, cheerful, playful woman, age 20-35, to share everything with. I look forward to hearing from you soon! NYM P015.

Very Attractive Professional Woman—38, interested in the arts, natural health, spiritual philosophy. Would be even happier with right man. NYM A184.

Non-Princess Seeks Prince—Pretty, blue-eyed, warmhearted professional, 36, slim, 5'4"; loves animals, nature, movies, games, sports, etc. Seeking a good-natured, intelligent, funny Jewish man, under 45, for happily-ever-aftering. NYM P016.

Twiggy I'm Not—Pretty, Jewish blond, 30, seeks adorable, warm, non-smoking mensch, 30-40, who believes in romance. Share from folk to rock n' roll. Sense of humor a must! Photo. NYM P017.

Articulate, Charismatic, Successful—Attorney, late 30's. Nice guy, youngish Irish - some say Kennedy-type looks; medium height, good body. Seeks lady, approximately 24-34, slim, highly intelligent as well as pretty, kind, sensual, generally upbeat; who also seeks a deep, mutually supportive relationship, as well as marriage and family. Please reply with photo and note about you. NYM A185.

Very Gifted, Well-Respected Male—Artist, design consultant. Considered brilliant, nice-looking, 40's, easygoing, playful, emotionally mature. Open to beginning a family with extremely bright, intuitive, non-smoking, gentle, trim, lovely-looking, 30's, female equal. NYM P020.

Seek Jewish Beauty—Blond, blue-eyes, Cancer. I: Jewish male, handsome, Virgo, 5'7", brown, hazel. Photo. NYM P021.

Sails And Trails—Male, 48, seeks an enthusiastic, outdoor woman to sail, hike and X-country ski with. Seize the day with me. Write: NYM A186.

Beautiful Brunette—Adorable figure, 38, playwright, background in psychoanalysis, seeks special, Jewish professional man. NYM P022.

Single, Straight And Solvent—Gentleman of good taste (tall, dark, handsome and only 8 lbs overweight), early fifties. Seeks attractive lady, about 40, with sense of humor, who agrees that life without love and dinner without wine are blah. Send recent photo/bio. NYM P018.

Cute Kooky Devil—In quest of gorgeous, opulent Jewish lady, 22-29, paragon of virtue etc...Dark and dusky, green eyes, summa cum laude preferred. Video/vows/report cards...Oh, and me? Independent businessman expanding horizons. NYM P023.

Mid 40's Male—CT and FL homes, NY business; good-looking, sincere. Seeks a fun female for friendship, romance or more. Phone/photo. NYM A187.

Professional Male—27. Enjoys theater, movies, sports, concerts and Manhattan night life. Seeks attractive lady, 19-30, who is looking for a man to enjoy life with. Photo. NYM P024.

Spontaneous, Sincere, Pretty RN—Age 39, interested in meeting an attractive male, 36-45, who still believes in romance, hand-holding and hugging. Phone/photo, please. NYM A188.

Citizen Of The World—Handsome, 44, 6'1", 180, single, educated, successful, warm, adventurous, romantic; seeks worldly, uninhibited, voluptuous to Rubenesque counterpart. Photo, a must. POB 101, 217 East 85th, NYC 10028.

Elegant And Sporty Bank Executive—Slim, mid 40's, would love to meet a man, 42-52, who is happy professionally and personally, to share music, travel, fine dining, jogging, laughter, tears and lasting friendship and romance. NYM A189.

Internationally Renowned Attorney—Considered handsome, bright, sincere and one of the area's outstanding bachelors, seeks natural Jewish beauty, 38-44, JD or MD - ready for commitment, into the arts, athletics, country and beach - photo, please. NYM P025.

Marcello Mastroianni—And Sean Connery - a bit of both, but younger! Also green-eyed, 30, devilishly handsome, athletic, intellectually curious, creative, affectionate, very successful and ambitious but ethical. Love: originality and quality, politics, good wine, cooking, Saville Row mixed with Milanese flair, dancing, sighthounds, Prokofiev and Django, 60's cars and music, 50's furniture and romance. Quest: cultured woman with true beauty - inner and outer. A soul mate. E tu? Note/photo, please. NYM C172.

Pretty, Successful, Smart Woman—Seeks tall, handsome, non-smoking, Christian man, 35-45, ready for commitment. Please be strong, kind, successful, happy, loving. I'm a warm, vibrant, fun, green-eyed brunette, 36, 5'5", who loves sports, travel, romance. Photo. NYM A190.

Looking for Mr. Rightstein—Jewish female, 30, professional, 5'6", sincere, romantic, spontaneous, fun-loving with good sense of humor, seeking male counterpart. NYM P027.

Clint Eastwood Look-Alike—52, athlete, artist, outdoorsman. Half million left after divorce, seek attractive, sensible, uninhibited lady. Return of photo and thoughtful reply assured. NYM A192.

Against All Odds—Seeking a man of diverse interests, from a day in the country to a night at the opera, who knows that the Dutch Masters aren't just cigars, and enjoys exercise, movies, music (Beethoven to Willie Nelson), theater, travel. If you have wit, depth, ability to trust, this 37-year-old woman looks forward to hearing from you. NYM A191.

Seeking Petite Exotic Lady—This cute, successful, 40-year-old entrepreneur with wit and sensitivity thinks you are the ideal woman if feminine charm is combined with humor, intelligence and kindness (25-35). Photo, please. NYM A193.

Handsome Company President—Slim, secure and Jewish. Seeking very pretty, slim lady, in 30's, with sense of humor and faded jeans. Send photo; I'll reply with mine. NYM C175.

Empty Nest Syndrome—Spunky, attractive, 60-year-old, Jewish, LI widow, seeks youthful, equally spunky yet "mensch-like" man. NYM A194.

Christian Mensch Wanted—Adorable, playful, very slim, vibrant, down-to-earth entrepreneur is looking for a nice, happy, sweet, confident guy, 30-39, who likes to laugh, have fun and doesn't take life too seriously. Photo/note. NYM A195.

Beautiful, Vivacious, Curvaceous Exec—5'3", 27, loves wind surfing and snow skiing, seeks tall, successful, Jewish Tarzan, 28-34, with broad shoulders, character and business acumen. Photo. NYM P028

Caring, Attractive, Blond—Green eyes, nurse with a good sense of humor even likes football - a new New Yorker who seeks a handsome MD, 28-38, to show her NY/or more. NYM A196.

Independent, Handsome, Powerful—6', 40. Smart, successful in theater and film. Out to win Oscars and be a U.S. Senator. Wants to romantically partner with a sharp, organized, successful professional, who's warm, provocative-looking, magnificently voluptuous, 28-35. Photo/note, a must. NYM A197.

Man, 31, Owns NYC Clothing Store—Jewish, non-religious, likes movies, long talks. Looking for never-married, thin or full-figured woman with a good personality, non-smoking/drugs; for affection, humor and commitment. Letter/phone/photo, optional. Thank you. NYM P029.

Blond-Haired, Green-Eyed—Beauty, who enjoys being independently dependent, seeks man, 37-50, who will be independent in every way until he meets me. Bio/photo. NYM A198.

Anglo-Irish American—Blue-eyed beauty, tall, slender, mid 40's, widowed, seeks divorced/widowed man, 45-55, well-educated, open, humanist values, good sense of humor, for committed relationship. Handwritten note, please. NYM P032.

Musical Female Needed—By Siegfried, 32, to be Brunnhilde. I am also Stan Laurel and Clark Gable. Photo, totally worthless. NYM A200.

Stunning Bi-Coastal Brunette, 5'7"—Seeks bright, witty, NYC man, 45-? POB 1245, Beverly Hills, CA 90213.

Wanted: Bright, Witty, Liberal Man—In his 60's, over 5'10", for striking, lively, discerning woman. NYM D849.

Physician - Authentic—Man of humor, sorcery, action, fitness, courage, audacity. Seeks natural, slim, curvaceous, spunky, quality woman, 25-33, 5'3"-5'6". First offering. Warning: refreshingly irresistible. Photo, essential. NYM A066.

Hey...Slow Down—Don't read so fast. Very handsome male, 30, with dark hair and green eyes wants to meet you. I am sincere, successful, enjoy theater, cooking (needs work) and reruns of The Odd Couple. I can be funny or serious (upon request only) or romantic. I'm looking for someone I could adore and sing with in the shower. Who is she? She has a song in her heart, is very pretty, slim, with wit and character. Only responses with note and photo will be answered. NYM D869

Gay Business Female—Ivy educated, slim, charming, passionate. Seeks same gay female, age 32-50. NYM A134.

Wanted: Male, 30's—Funky or preppy for fun with NYC lady. Photo. NYM P005.

Attractive, Tall, Slender—Brunette, 29, Christian professional, with warmth, intelligence and sound values, seeks attractive, secure, successful man, 30-36, who would like a lasting relationship. If you are as apprehensive about answering a personal ad as I was about writing one, we have a lot in common! Note/photo. No drugs; non-smoker. NYM D945.

Somewhat Compelling—5'9", slim, dirty-blond, green-eyed, overworked lady trial lawyer, seeks classy, irreverent sort of guy with laugh wrinkles, brains and energy. Charming note required. NYM P019.

Gentle And Very Huggable—But I've never done this before. Single, white, Jewish male, non-smoker, 33, warm and very sensitive, unencumbered, adventurous, financially secure. Loves travelling, tennis, kids, rainy weekends and holding hands. Seeks slender woman, 25-35, to share long and lasting, intimate relationship. Bio/phone/photo. NYM C159.

Silk And Satin, Sugar And Spice—Are what this woman is made of. Very attractive, tall, leggy blond seeks tall (over 6'), handsome, educated and adventurous, 25-40-year old man for enjoyment and whatever may unfold. Photo, note and phone kindly requested. NYM C156.

Masculine Rogue—Successful businessman, sophisticated, divorced, Jewish, white, 58, 5'10", youthful. Brooklyn cliff-dweller with lovely co-op. Seeking romantic adventure with a sensual, warm, bright, curvy and trim feminine female, 25 to 40. Photo a must and phone no. NYM C177.

Konnichiwa—Successful attorney, 39, studying kanji and planning trip to Tokyo, seeks Japanese woman to socialize with in NY, sharing sushi and conversation. NYM C178.

One In A Million—Tall, slim, handsome Jewish professional, 27, with exceptional character, who knows how to treat a lady. Looking for that special woman who appreciates traditional values and enjoys being the centerpiece of attention. If you want quality, stop here. Must love Boston accents. Photo, please. NYM C173.

Mature Qualities—Of older woman appreciated by sincere, tall, fit, 35, professional male. NYM C154.

I'm A Disarmingly Honest—Successful entrepreneur, 39, who's 6', slim, midtown resident and never been married. After 20 solid years of partying I've lost all interest in the club scene. I like my Renaissance and would love to meet a woman I can share and grow with. If you're 26-33, strikingly attractive, sensitive and compassionate, at least 5'4", slim, I'd like to hear from you. No princesses/current photo, a must. NYM A129.

Italian-Scottish-Irish Male—29, healthy, athletic, well-educated and loves sports, music and movies. Wishes to meet a trim, educated woman, 24-31, for fun and a relationship. Bio/photo/phone. NYM D974.

TV/Newspaper Writer—Attractive, desirable (geographically and otherwise), arts-lover, skier, swimmer, seeks handsome professional man, 38-49, who prefers Bach to rock. Bio/photo. NYM D933.

Successful Wall Street Investor—Jewish Ivy grad, 33, 5'10", handsome with a gold medal smile. I'm at home in art galleries or at the beach and enjoy literature, sports, fine wine and travel. Seeking to share romantic evenings and more with a sexy Jewish woman, 25-32, non-smoker, who has brains and beauty to spare. Photo, please. NYM D944.

Pretty Physician—28, varied interests, seeks mature, sincere, professional man, 28-36. Photo, helpful. NYM A145.

Slim, Sensuous, Jewish Female, 38—5'7", professional, desires to meet exciting, successful, financially secure Jewish male, 35 plus, who knows how to care for a woman and is ready to be best friend and lover to a lady who definitely knows how to care for her man. NYM D946.

Single Jewish Female—25, pretty, 5'6", MBA, new to NY. I like music, dining and the outdoors. Seek single Jewish male, 26-32, handsome, MBA/JD/MD with sense of humor. Send bio/photo. NYM A146.

Unpretentious, Successful, Single—Male, 34, German/Italian-born, 5'8", 160 lbs, seeks attractive female, 20-40, for possible future relationship. Photo/bio/phone. NYM A148.

Witty, Upbeat, Nice-Looking—Professional Jewish male, 42, 5'11", warm brown eyes; indulges in dancing, reading, movies and good conversation. Seeks tall, smart, pretty, Jewish woman of feeling who thinks laughter the most civilized of sounds. Note/photo. NYM A147.

Adorable Long Islander With Style—Warm, funny, Jewish professional woman, desires special man, 33 plus, who wants it all forever! NYM D947.

Adventurous—Jewish male, 32, handsome, rich, world traveler, seeks woman to share exciting times. For it to work you need to be bright, beautiful and buoyant. No responses without photo. NYM A149.

Alluring And Adventuresome—Professional woman, 37; enjoys travel, music, sports, quiet evenings. Seeks successful male, 35-50, with warmth and wit. NYM D948.

1962 Vintage Alfa Romeo Male—In perfect condition, looking for comparable-aged Maserati female with low mileage, for serious high-speed relationship. Photo/bio, please. NYM A150.

Prime Space Available—In heart of attractive, blue-eyed publishing exec (31, slim, 5'9") for handsome, tall, professional Jewish man, 30-43, who's warm, sincere, witty, intelligent, willing to explore mutual interests. My heart is only open to a man who wants to share a lifelong contract. Note/photo, a plus. NYM D949

Attention: Special Guy—Yes, you! It's me: that fun-loving, very attractive, warm, vivacious, classy, successful, skiing, sailing, jazz-loving, southern CT, 26-year-old, brokerage firm Jewess your mother's always hoped you would bring home. C'mon, handsome, athletic, Jewish, 25-31, fun-lover - get your keys. Bio/photo/phone. NYM D950.

Attractive Divorcee—Theatrical background; interested in music, art, ballet, theater, dining, travel. Seeks responsible, educated, attractive man with similar likes, age 55-65. NYM D951.

Investment Banker-Computer VP—Who is 37, Christian and not interested in raising a family, seeks bright, lively, slender, non-smoking woman with a clean and natural look. NYM D952.

Tough Catch—Very cute Jewish male, 31, 5'9", successful, personable, sexy, flexible, caring, sensitive, emotionally and physically fit. Needed: an extremely attractive, sexy, Jewish gal, 25-30, not afraid of commitment. Photo, a must! NYM A152.

Young Doctor In Love—Or would like to be, if I could find the right woman. I'm mid 20's, intelligent, sensitive, attractive, varied interests. Seeking woman of quality to explore NYC with. Phone/bio/photo, a must. NYM D953.

Loving Every Minute Of It—Very handsome, Jewish, real estate success, 28, is enjoying all of the good things. Partial to adventurous vacations. Seeks independent, athletic woman with a taste for the outrageous to share with. Photo and note, please. NYM D954.

Attractive, Vibrant, Warm-Hearted—Woman. Enjoys the cultural and natural. Hoping to meet companionable, unattached man, 60's. NYM D955.

What Are You Doing—Super Bowl Sunday or any Sunday? Super-attractive, sophisticated, successful, slim, sensational skier. Seeks 40ish, tall, attractive male who loves sports and has a sense of humor, to share pretzels. NYM A153.

Attractive, Jewish—23-year-old teacher; seeks sincere, marriage-minded, Jewish professional man. Photo/bio. NYM D956.

Gentleman, Seeks—Attractive, sexy, petite woman for dining, dancing. Mature and refined. Please respond. NYM D957.

Make Good On Those New Year's—Resolutions! Sincere male, 24, strong interest in music/theater/film, seeks female to enjoy NYC! Photo. NYM D959.

Let Me Help You Meet—Your New Year's resolution. Bright, down-to-earth, slim, 5'4", pretty Jewish woman, 31, seeks huggable, good-natured, professional Jewish man, 30-38. NYM D960.

Stunning Redhead—Upper east side, tall, leggy, elegant, secure. Seeks articulate, single, successful, quality man, 55 plus, used to the best of everything. This could be our year. Photo. NYM D961.

Warm-Hearted, Lovely Woman—34, 5'6", trim, intelligent, professional. Likes antiques, travel, food, a good laugh. Seeks man: kind, mature, adventurous, funny - as intimate friend. NYM D962.

Exuberant, Attractive Female—Psychologist, 37, slender, romantic, unconventional. Likes hiking, biking, travel. Seeks intelligent, compassionate, fun-loving man. Photo, appreciated. NYM D963.

Big Blue Eyes—Dynamic, depth, warmth, wit, seeks creative, sweet, successful man, 35-60. Handwritten reply. NYM D964.

Successful, Handsome Attorney—Dark brown hair, light blue eyes; extremely athletic, sensitive, caring, Jewish. Seeks spirited, athletic, intellectual beauty, 24-32. Photo, essential. NYM D975.

Let's Do It—Let's fall in love! Pretty, petite, Jewish writer, 26, seeks romantic, fun-loving, cultured, Jewish man. Photo, please. NYM A160.

Non-Trendy, Athletic, Thoughtful—Jewish male, 36, (Ft Lee, NJ area), successful yet unpretentious, and trim. Seeks a non-smoking, slim Jewish woman with a good heart, mind and sense of humor to share the outdoors, cozy dinners, theater and more. Photo, please. NYM D965.

Stunning, Idealistic Jewish Consultant—Intellectually curious, former academic; would like to meet an extremely bright, emotionally communicative man, in his 30's for a loving relationship. NYM D966.

Witty, Attractive—Full-figured, seeks sensitive male, up to 48. NYM A155.

Lovely, Lively Lady MD—With eclectic tastes and poetic soul, seeks secure, earthy man, 35-55, with kindred spirit. Anglophiles, a plus. Note/phone/photo. NYM D969.

Blue-Eyed Beauty, 29—Slim, sparkling, creative exec, seeks special Jewish man, 29-39, for lifetime of bagels, hugs, love. Note/photo, if available. NYM D970.

Magnificent Woman—Beautiful, tall, intelligent, sophisticated with class; physically fit, adventurous, 40 years old, with a great smile and a wonderful sense of humor. I work hard but play hard too. I enjoy skiing, tennis, running, theater, museums, the opera and ballet. I enjoy my own company but would like to meet a counterpart, 35-55, who is secure with himself. Sense of humor, integrity, an ability to relate to a woman as an equal is a must. Photo/bio, please. NYM A156.

Now's The Time Woman—Bright, appealing, 5'2", brunette, professional with sense of humor, looking for sparks in 1987 from a man, 32-42. NYM D971.

Skiing Partner Needed—Tall black woman, 28, seeks soul mate. Must enjoy fine dining, good conversation and travel. 5'10" plus, non-smoker, fun-loving. Photo, please. NYM D972.

Do You Delight In—The beauty, wonder and adventure of life? Are you pleasured by the ocean, jazz, movies, theater, modern dance, travel? How about long walks, quiet times together, laughing, playing, sharing? Do you genuinely like yourself? Are you a personally and professionally successful, 40 plus man? Want to get to know a bright, warm, beautiful lady? Let's talk. NYM A157.

Well-Educated, Established—Lady medical specialist, 5'8", medium build, Jewish, 39, traveled (Alaska, Russia...); interests in theater, dance, world arts. Seeks gentleman counterpart. NYM A158.

1986 Out, '87 In—To enjoy with warm, very loving, sensitive female, looking for same qualities in 40's plus, male counterpart. NYM D976.

Attractive, Affectionate, Caring—Older NJ psychologist, seeks caring and pretty woman for a loving relationship. Please send photo. NYM D977.

Boston Lady—Pretty, 37, Jewish, 5'2", seeks confident male with style, integrity and laughter. Photo/phone. NYM A161.

Witty, Wry, Hopelessly Amusing—Tall, dashing Manhattan psychiatrist, 35; likes cats, cooking, cycling, learning cross-country skiing. Looking for sexy, brainy, accomplished woman, 25-35, for love and light. NYM D979.

Staten Island Man, 37—Handsome, skier, sailor, Protestant, self-employed; wants attractive, Protestant female to raise children. NYM A163.

Tall Dark Model Type—Sensitive, athletic, successful chiropractor, 36, seeks 24-32, conservadox Jewish professional woman for best friend/lover relationship as a start. If you are affectionate, physical, sense of humor, athletic, shapely beauty who understands a physician's life style. Accurate photo/note a must. NYM D980.

House Husband Available!—Successful Jewish male, 41, attractive, intelligent and athletic; will give up career for right woman who wants career plus kids. Send photo/letter. NYM D981.

Glamorous, Tall, Blond Beauty—Young 50, seeks NJ/NY man for friendship and romance. I'm bright, secure, sunny, funny with a sense of the ridiculous. I love travel, theater, dancing, gourmet cooking, good conversation and cuddling. Please be sincere, warm, emotionally/financially secure, spontaneous with a good sense of humor. We can exchange photos if you like. NYM D982.

Intense, Irreverent, Incomparable—North Shore, LI lady. NYC mentality and interests. Wears mink coat and tennis shoes - sometimes together. Wishes to meet substantial, fit, 56 plus, gentleman who has a passion for his own successful career and activities, as I do; whose life style can encompass upbeat friendship with pretty, shapely, feminine, supportive, funny but serious, enlivening globe-trotter. Honesty appreciated. NYM D983.

Forever And A Day—Wanted by engaging, beautiful, sophisticated Jewess; Manhattanite, 39, professionally successful, to share life's adventure with counterpart, under 50. Phone. NYM D984.

Vivacious Brunette—38, multilingual, refined, seeks kind, intelligent man, 35-49, for love/marriage. NYM D985.

Westchester Woman—Seeks tall, quality Jewish man, 48-55. Photo. NYM D986.

ANNOUNCEMENTS

Information Needed—Flo And Johnny or Morty from Mount Eden, Bronx area. Please write, leave phone. NYM A162.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 580

BY MARY ANN MADDEN

> **Wanted, Woman-Child**—20-35, beautiful, exotic, intelligent, sensual, athletic, sensitive, sincere; to walk, to dance, to work, to laugh, to romance the crossroads of passion, to create and share the journey to the end of the rainbow. Photo/phone, please.

Above, personal worst: an excerpt from our own pages. Competitors are invited to invent a single submission to "Strictly Personals" of an equally, um, appealing nature.

Results of Competition 577, in which you were asked for an excerpt from a first-person short story of the not so hot sort.

Report: In this, as in life itself, we find an abundance of bad good writing. And good bad writing. Which is, of course, as it should be. (The fireflies mock me as they always will. Miranda is drunk again. The Commander wishes an omelet. And I am here to serve. Fate is what fools call chance.) Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

The cognac glass was the size of the basketball which lay among the now useless Christmas presents under the darkened Christmas tree. The Remy Martin Louis XIII was a shimmering puddle that swirled in circles as I rolled the crystal balloon around in both hands before burying my face in the familiar fumes. Just as I was about to put my lower lip against the inviting rim, the telephone shrilled. "Hello." "Hello," answered the voice from the receiver, which dropped from my trembling hand when I recognized that voice as my own.

A. Weiss, N.Y.C.

Ah, the world! It defines us by our jobs—princes, poets, and plumbers, grocers, gamblers, and ganser machers. As for me, I tend bar during executive rush hour.

Peter Filichia, N.Y.C.

I had become suspicious. The ominous click when I was unexpectedly home and answered the phone. The color of the whiskey becoming paler as the bottle was watered. When the chocolate-covered peanut-butter cups began disappearing from the refrigerator—(she loathes peanut butter) I knew.

Gerald E. DeFilippo, Elmira, N.Y.

Runner-up prizes of one-year subscriptions to "New York" to:

This story is about me and me alone. It happened to me and only I can tell you how I felt about it. Besides, it couldn't be written in the third person. Or second person. Maybe I could write it in the last person. Singular. I'm the only one left.

Edmund Conti, Summit, N.J.

When I turned my head to the left, I could stare directly at his reflection in the polished steel doors. How sly to stare into his face while he was behind me. It was as good as being invisible. He disappeared in pieces as the doors opened. Why didn't he stare at me? Am I invisible?

Louise Kilborn, Chicago, Ill.

I saw the fox talking to the sharply dressed guy with the flowers in his lapel. How could I make my move? Easy. Find out who he was, have him paged, and when he went to the courtesy phone, move in. But what would I say? She looked like a class act. Dimitri says I got no class.

John Zervoulakos, Greenwich, Conn.
sp. ment.: Richard Kraft, Brooklyn

And Honorable Mention to:

Oh, sure, Elizabeth Barrett Browning wrote some pretty good love poems, but she knew zilch compared to me. Let me tell you about love.

Louis B. Raffel, Skokie, Ill.

I was describing for my analyst the anxiety attack I'd suffered Christmas shopping at Bergdorf's, but I was thinking about the year Jeremy gave me the sapphire friendship ring inside a fortune cookie. It's a talent I've had since childhood, being able to talk intelligently on one subject while my mind is occupied by something entirely different. It's the secret I've never shared with the good doctor . . .

Jim-Bob Williams, N.Y.C.

Janet's expression told me that she hadn't been taken in by Steve's story; it was not the first time he had given her the limp excuse of working late . . . too late to catch the last train back to Blissville. Steve would never have married her if she hadn't been pregnant with his child. It was she who had stolen *my* lover. I watched Janet as she casually rearranged the flowers in the vase I'd given them as a wedding gift. "Been to that chic new restaurant near Steve's office yet?" she asked me. "Steve and I had cocktails there yesterday," I replied. Steve threw me a knifelike glance. I didn't care; I was tired of playing second fiddle.

Lizette Solomon, N.Y.C.
sp. mention: Ann Steiner, N.Y.C.

I just hate being a human sacrifice, I thought to myself mentally.

Jack Ryan, N.Y.C.

My insights took a vacation when Rolf first declared his suit. They were still tripping long before he changed it to no trump. No trump forever.

Susanne English, N.Y.C.

I remember WQXR was broadcasting the Boston Pops playing "Vienna, City of My Dreams" as we sat and talked about dividing the pre-Columbian pieces we'd picked up in Bogota. Well, Bogota wasn't the city of *my* dreams. And it has become the city of my nightmares. But those come later. Why, you may ask, did we choose Colombia for a honeymoon? Let me tell you about it.

Dolly Hecht, N.Y.C.

Able was I ere I saw Melba. She stole my heart. She stole my wallet . . .

S. J. Rosenblum, M.D., N.Y.C.

Very strange indeed—a call from Jess—message actually saying he couldn't meet me this weekend—no explanation—nada. So, my fears and anxiety were quite well founded. How did I know? What did I sense? It's really odd, but I knew. Possibly it was his peculiar message last night on my machine—so formal—"call me at your convenience." O, dear God, please don't let this be the pattern of my life!

Phyllis Benvenuto, N.Y.C.

Bryan always tells me that I don't think of myself enough. I spend too much time trying to make the world a better place. I've thought about this a lot and even though he is right . . .

Louise Y. Garofalo, Bronx

Wiping the beads of sweat from my brow as I peered through the grime-streaked window, I realized that the desolate airstrip below could hardly be termed an "airport." The wheels bumped and rumbled as we touched down, and immediately the pilot shut off the whining engine and rose stiffly from his seat in the tiny cockpit. "Okay, Señor . . . ees here. You go now." Before I could respond, he had opened the rusted metal door, attached its flimsy rope ladder, and was pushing my canvas bag toward me impatiently. "Adios," he said, unsmiling, his eyes darting nervously from his watch to the open door. "You go . . . por favor." As my feet descended onto the cracked, dusty asphalt, I was so stunned by the silence around me in this vast emptiness that I barely noticed the buzz of the plane taking off again. Fighting a rising sense of panic, I reached for the creased advertisement in my pocket.

Lynn Wolf, Plantation, Fla.

I used to live with Slim in an old ribbons-and-trimmings factory outside of Philadelphia until Mischa drove up one day in his powder-blue Buick Skylark, threw my Barbie-doll collection into the trunk, and told me to get in. Why, I said, not, tying my hair back with a Hefty-bag thingy, I didn't have to be at the restaurant until midnight. I left a note for Slim on the back of a *New Yorker* blow-in card . . .

Lisa Schwarzbaum, N.Y.C.

February 1663 was the coldest month I ever remembered. One night during dinner, King Charles commented in astonishment that the water in his goblet had frozen. One thing that had not frozen was our shared passion, and as often as His Majesty found business for my aged husband, Lord Northbrook, I shared the King's bed. I would slip back to my own room before dawn, down the palace's long draughty halls, and dream that I was his Queen, and I would be content.

Peri Crystal, Scarsdale, N.Y.
sp. ment.: Bobby Ward, Raleigh, N.C.

I am what I am.

Tim Hanley, N.Y.C.

Behold! I am Ramen, son of Ptakand he of Murra, the Keeper of Shme who held the secret of the stone. It was not given to me to know my mother who died bringing me forth. Her name was Bunny and in my heart I know she had to be an Aries.

Ron Green, Somers, N.Y.

It took me exactly three minutes to reach the corner. The wind was sharp and I had neglected to throw on a coat. He was usually punctual, and according to my watch, I had another two minutes to wait. The street was deserted except for a slow-moving bus and an occasional car. I fixed my eyes on the doorway of a small redbrick house, set back from the main thoroughfare. Suddenly it opened and a familiar figure appeared, muffled from head to foot in a heavy coat with a large-brimmed hat pulled well down over the face. I made up my mind. This time I would speak to him and heaven take the consequences.

Julia Hall, N.Y.C.

Another rejection slip. Damn! I could paper the bathroom with them. I suddenly began to question my abilities, my talents. Maybe I'm not as good as I think I am. I cursed the typewriter (wishing it were a word processor), at least it's electric. "Why, why, why!" I shouted. The three big whys of my career: Why can't I sell anything? Why can't I gain recognition? Why is it the only time I won first place in a New York Magazine competition, the competitors were required to write bad? Badly?

Charles Almon, Brooklyn

After the tornado, after the mysterious disappearance of the golden slipper, after the parade of the helmeted horsemen after the fiasco at Bloomingdale's, I wondered what would happen next—I soon found out.

Arthur S. Ash, Mount Vernon, N.Y.

. . . so I left her (actually, I righted, going up the Avenue) to the *Banana Republic.* In time I knew my heart would ache but a 54 portly safari jacket in khaki was not that easy to find, and the ad said "limited" . . .

James Elward, N.Y.C.

It's been many a Carolina moon since anyone in our clannish family had to share fried squirrel and corn pone with a down-and-out relative but the legend still persists that it was a football scholarship tossed into a family of semiliterates that started the feud and the breakup but I just stroke that ersatz emerald that looks like the real thing that I found and no one ever claimed, and I think purringly to myself that green-eyed is for jealousy.

Eileen King, San Francisco, Calif.

The pressure is becoming unbearable. Ever since Henry walked out, I have been under siege. Visitors, bills, phone calls, deliveries, minor accidents, and insomnia. The dishwasher makes this awful noise, and the dog keeps looking at me.

David Stephenson, N.Y.C.

When I was fourteen, I fell in love with Madeleine Carroll and have been fascinated with blondes ever since. Until I met Joyce, my first wife, I had never even dated anyone who wasn't a blonde. But that's all behind me, long ago and far away, and when this plane lands in Zaire, in about two hours, I won't have time to think about blondes, or brunettes, or anything—but 50 million dollars.

Craig Wolfson, Spring Valley, N.Y.

I trotted to the head of the mountain on my steady steed, the old chestnut mare, at the crack of noon, free as a sparrow. "Every spoon has a silver lining," I mused as the sun beamed and the Holiday Inn hove into focus. Little did I see that my blind date with destiny was soon to be scotched in the bud.

Ellen Burr, Truro, Mass.

Carefully peeling the green stamp from its anonymous place among the sheet of other, seemingly identical squares, I allowed a brief, controlled smile to pass gently over my lips: Phase one had been accomplished. "Redeeming" this microchip, of course, would be a rather more delicate matter, for I would have to rely on another. In this life, that temporary "trust" in a contact seemed a step from the high wire . . .

Brian Kopelowitz, Plantation, Fla.

I was grading papers in my cozy office at a small, exclusive New England college, exhausted from a night of troubling dreams. However, I anticipated my second date with Rolph, the handsome professor from Romania, with great excitement. A true gentleman, he literally kissed my hand when we parted after dinner last night. Suddenly, I got a painful paper cut. While dabbing at the small trickle of blood, I noticed with horror that hair was growing on the palm of my hand.

Helene Davis, Cambridge, Mass.

I knew St. Moritz would be somehow different this year, but I felt in my heart I could stand against the odds. Having checked into the hotel earlier in the day, I was pleased that the corner table I had reserved each year was still available. The major scars had healed and I was feeling assured and confident. Then Marcel, the maître d', approached and said, "Excuse me, madam, the face is so familiar but the name escapes me." I stammered, "I'm Char . . . Charlene DuBois." I extended my bejeweled hand to be kissed, then recoiled in horror, realizing that that morning I had forgotten to shave my knuckles.

Michael B. Duffin, Snyder, N.Y.
sp. mention: Fran Stevens, N.Y.C.

Ten million dollars was a lot of money, and I wanted it. I didn't need it, but men are supposed to get as much money as they can. That's how the system works. Getting the money meant, of course, that I would have to leave Sarah. But Sarah liked men who liked money. She'd understand.

William Baker, N.Y.C.

Layovers anywhere south of the Mason-Dixon demand gin and fruit juices. I knew that, like all legends, the stories must have had some basis in truth. Nothing was to ready me for what I saw. The demure ingenue, with her tiny coal miners in thrall. The château of Sheetrock built over a swamp. And looming over it all, the behemothic vole, his grip viselike in the oppressive heat. A grinning, mawkish presence with fierce eyes that missed nothing . . .

Alec Billyou, Bronxville, N.Y.

I did not go home for the funeral. So, I had many reasons for being surprised two years later when I received a letter from her attorney accompanied by a document written in a Creole dialect of Brazil in her handwriting, dated 1923.

J. N. Koch, Madison, Wis.

For several weeks now I had noticed subtle changes in Ralph's behavior and appearance. He was growing a beard and mustache. There was a certain springiness to his step, a compelling new depth to his voice. At times he seemed quietly alert; at other times gregarious, playful even, but always with a certain guardedness. As for his mysterious absences, he explained them by saying he had been taking long walks in the park. Was he in therapy? Was he having an affair? Or, most ominous of all . . .

Kristina Simms, Montezuma, Ga.

I was, trying to stay awake as Gladys went on about the wonderful coupons she had cut from the morning paper. One, for a fabric softener, was urged off the table by a gentle breeze and went spiraling down to the floor. I absently picked it up and replaced it. Spreading the coupons, Gladys continued her litany. I wondered if years from now she and I would be in the same situation and if a coupon were to fall, would I forget today's incident and instead have a feeling of déjà vu. I wondered if indeed every feeling of déjà vu did not have its roots in a real occurrence. I wondered. It kept me awake.

Nikki Rosa, N.Y.C.

I placed them carefully in the refrigerator—one, two, three, four, five, six, seven, eight, nine, ten, eleven perfectly shaped and ripened persimmons—one for each dinner guest except Arthur, who was allergic to persimmon.

Mark Gallant, Washington, D.C.

I had never rid on a bus before so when my friend Eddie said let's go to Centerville on the bus, I said, oh, boy. My mother said I had to wear my sweater even if it was May and hot out. When we got to the bus station I thought I would like a cold soda. I asked Eddie where the soda machine was and he said over by the ticket window. So I went over.

Bill Earls, Middlefield, Conn.

And so my story ends. It has not been a very pleasant story, as you will perhaps agree. But it is one I felt had to be told.

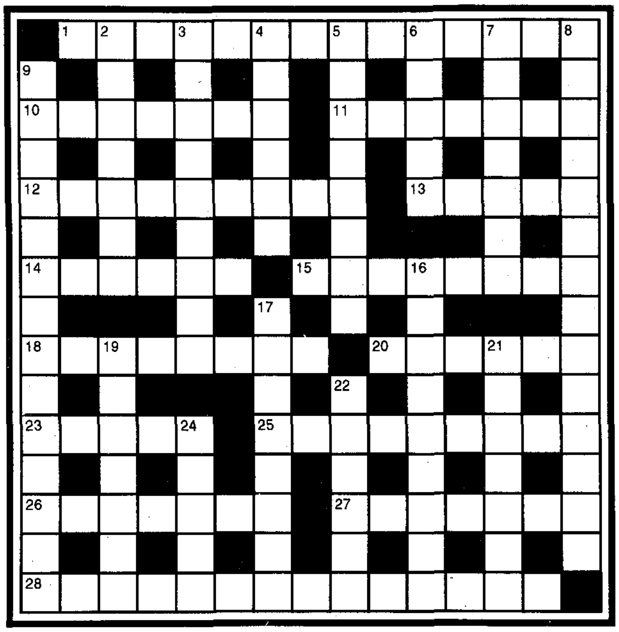
Robert Parrish, Chicago, Ill.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 580, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 23. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 23 issue. Out-of-town postmarks are given three days' grace.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 It may make bishop cut carol, wanting to get out. (14)
10 Drugs I consumed during flights. (7)
11 Writer who makes a point in a rambling sermon. (7)
12 A lot of vehicles make a rotter going after gold get into a bit of dust. (9)
13 Less comfortable material used in the old railway. (5)
14 Rushed back before there was trouble in the channel. (6)
15 Giving the finest a ring before the regulation is brought back. (8)
18 Depend on holding something tiny at a distance. (8)
20 Place which sounds fat. (6)
23 Grown up last year? (5)
25 Turning clean with the best and becoming white. (9)
26 Shirkers become workers only when the chief is absent. (7)
27 Lionise madly although it means a kind of suppression. (7)
28 Brightness in the sky—and not before the sailors land? (8, 6)



DOWN

2 Unusually sterile weapon. (7)
3 The furthest away have the biggest say. (9)
4 In France you look closely at an Italian. (6)
5 Started without you being astonished. (4-4)
6 Gardeners who are hot on a variety of rose. (5)
7 Be an animal and curse. (7)
8 Although badly learnt during bad behaviour at school, it provides comfort. (7, 7)
9 Where to find flowers, but not rare ones. (6, 2, 6)
16 Object about the headstrong giving punishment. (9)
17 The Church of England learns about one who purifies. (8)
19 Talk foolishly with the old woman downstairs? (7)
21 Lie gets rewritten by poet. (7)
22 Manoeuvre in which a sailor is on his back upside down. (6)
24 Oral requirements of those who hate ethical discussions. (5)

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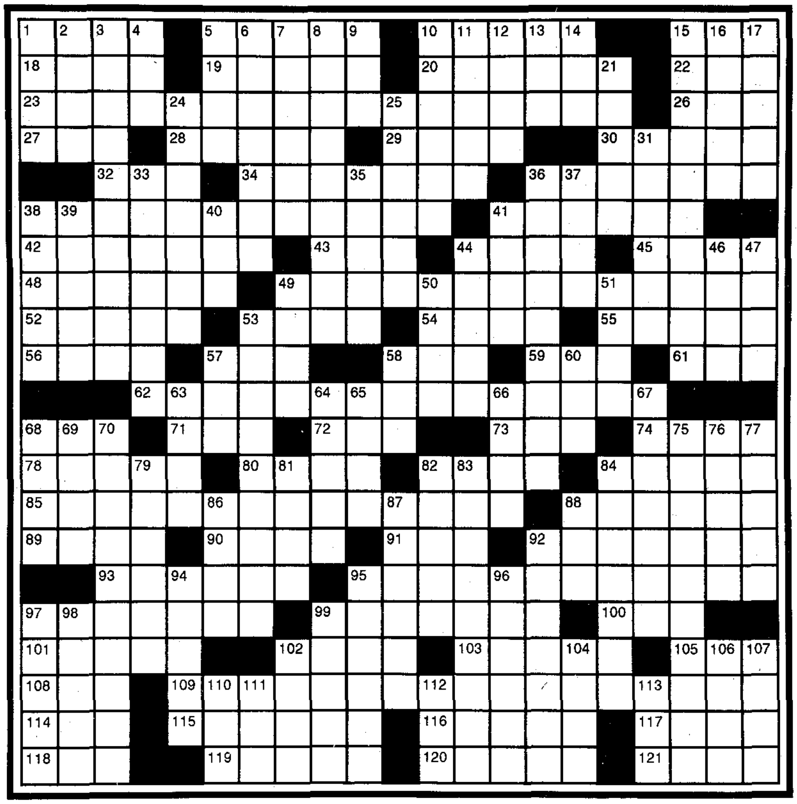
‘I ASKEW A QUESTION’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Barbecue need
5 North: prefix
10 Fourth Estate
15 Battering device
18 Cartoonist Peter
19 Crossed out
20 Given a standing
22 WW II arena
23 How do poets become singers?
26 Tiriac of tennis
27 Lampshade finial
28 As light ——
29 Rathskeller stock
30 —— Carta
32 Scand. land
34 Marie Antoinette’s retreat
36 Knocked silly
38 What is a regatta?
41 Containing iron
42 Occasionally
43 Dwarf in “The Hobbit”
44 Ceramic item
45 Appropriated
48 Thin snippet
49 What do difficult questions do?
52 A natural, at craps
53 BSA members
54 Mideast cartel
55 Dustin’s role in “Midnight Cowboy”
56 River of Flanders
57 Before Paese or canto
58 Geisha’s cummerbund
59 Your, old style
61 Dr. Ruth’s concern
62 What is an office epidemic?
68 Tidal reflux
71 “Exodus” hero
72 Was in session
73 Alley the caveman
74 Croaker
78 Ankles
80 Partner of wear
82 Countenance
84 Cum ——
85 Why do plays flop?
88 Batsman, hopefully
89 “—— forgive our debtors”
90 Do as bid
91 Nanny has three
92 Surgical worker
93 Ravel piece
95 What is a siesta?
97 Fish sometimes pickled
99 Summoned
100 —— U.S. Pat. Off.
101 Tilted, at sea
102 Merry monarch
103 Spanish girl friend
105 “Slippery” tree
108 Religeuse
109 Why did the Titanic sink?
114 Chem. pesticide
115 Alcott’s first name
116 Artist defended by Zola
117 An inning has six
118 Thumbs up
119 Second Mrs. Copperfield
120 Former Kremlin occupants
121 Greek peak

DOWN

1 Elder statesman
2 Support, with “up”
3 Verb form
4 Rocky elevation
5 Navy VIP’s
6 Kickbacks
7 Actress Bloom
8 Hawaii, once
9 Not even
10 Drama intro
11 Poe bird
12 Biblical oldster
13 Enjoy Mount Snow
14 Govt. agcy.
15 What do kings wear?
16 Advice to a sinner
17 Indivisible unit
21 Be unwilling
24 Coxswain’s crew
25 Type of acid
31 Peer Gynt temptress
33 Cromwell namesakes
35 Buenos ——
36 Choice
37 Very: Fr.
38 Impertinent
39 Asian evergreens
40 Mal de ——
41 Pecuniary penalty
44 Subject matter
46 Seine tributary
47 Kentucky Fort
49 Three Little Pigs’s foe
50 Japanese port
51 —— Mawr
53 Suitable
57 Musical measure
58 Frequently: poetic
60 Bunnies do it
63 Peacock’s pride
64 “If —— so, it was so”: Goldsmith
65 He nabs pushers
66 Foot quintet
67 Height
68 Kett of the comics
69 Cries of disdain
70 What are beer recipes?
75 Inordinate
76 “Awoke one night from —— dream . . .”
77 Irish county
79 Javelins
81 Lowly Saxon
82 Forget- ——
83 To the extent that
84 Word-for-word
86 Arabian sultanate
87 Corn bit
88 Uh follower
92 Picket
94 Kind of statistic
95 Reese and Street
96 Los Angeles suburb
97 Manually skilled
98 Give the slip to
99 Boozer
102 Jaw area
104 Fetches
106 D-day vessels
107 Arizona city
110 Mauna ——
111 Haul
112 NYC subway line
113 Tic-tac-toe winner



Solutions to last week’s puzzles appear on page 118.

Discover where today's smokers are heading.

Merit Ultra Lights

Ultra fresh. Ultra smooth. Ultra flavor.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

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Kings: 5 mg "tar," 0.5 mg nicotine—100's: 6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

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ULTRA LOW TAR
MERIT
Ultra Lights
FILTER
ULTRA LOW TAR